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*William James Smith*

A CATALOGUE

OF

A VALUABLE AND EXTENSIVE COLLECTION OF

Ancient & Modern

PRINTS,

THE PROPERTY OF

A NOBLEMAN OF HIGH RANK.

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Part the First.

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1834



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CONSISTING CHIEFLY OF  
**THE DUTCH AND FLEMISH SCHOOLS,**  
Which contain a Valuable and Interesting Series of  
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DAULLÉ, WILLE, &c. &c.

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*By Anderloni, Volpato, Desnoyers, Müller, &c.*

Which, together with the PORTFOLIOS which contained this Collection,  
WILL BE SOLD BY AUCTION BY

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**MR. PHILLIPS**

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*At his Great Rooms, 73, Bond Street,*

On MONDAY, the 5th Day of MAY, 1834,

And Seven following Days (Sunday excepted) at Twelve for One o'Clock precisely.

May be Publicly Viewed on the Thursday, Friday & Saturday preceding the Sale, and Catalogues at *Two Shillings* each, had at the Auction Mart, and at Mr. PHILLIPS's, 73, New Bond Street, London. Also of MESSRS. ARTARIA and FONTAINE, Mannheim; MESSRS. ARTARIA, Vienna; MR. JEROME DE VRIES, Amsterdam; MR. RITTNER, Dresden; MR. EN HARZEN, Hamburg; MESSRS. HERMAN & BARTH, Munich; MESSRS. GALIGNANI & Co., and MR. PIERI-BENARD, Paris.

## CONDITIONS OF SALE.

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**FIRST.**—THE highest bidder to be the purchaser, and if any dispute arise between two or more bidders, the lot to be put up again and re-sold.

**SECOND.**—No person to advance less than one shilling at each bidding ; above five pounds, five shillings ; and so on in proportion.

**THIRD.**—The purchasers to give in their names and places of abode, and if required to pay down immediately a deposit of 25 per cent. in part of payment of the purchase money.

**FOURTH.**—The lots to be absolutely cleared away with all faults, and errors of description, at the purchaser's expence, within one day after the sale.

**FIFTH.**—AS THIS AUCTION IS MADE ON CONDITION OF PROMPT PAYMENT, THE REMAINDER OF THE PURCHASE-MONEY MUST BE PAID ON OR BEFORE THE DELIVERY OF THE LOTS.

**SIXTH.**—Upon failure of complying with the above conditions, the money deposited in part of payment shall be forfeited, all the lots uncleared within the time limited shall be re-sold either by public or private sale, and the deficiency, if any, together with all charges of such re-sale, shall be made good by the defaulter at this sale.

**LASTLY.**—But should any purchaser or purchasers obtain their lot or lots, and leave the same, or any part, uncleared, or by any neglect or evasion omit paying for the same, such purchaser or purchasers shall pay five per cent. interest on the amount of the said purchase, from the day of sale until the amount of the said bill shall be disbarged

\* \* \* Gentlemen who cannot conveniently attend this Sale, may have their COMMISSIONS faithfully executed under *their Instructions* by H. PHILLIPS, and the Lots sent to their direction after the Sale of each Day.

## INDEX TO THE FIRST EIGHT DAYS SALE.

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- |   |  |   |
|---|--|---|
| <p>FIRST DAY.<br/><i>Monday May 5th.</i></p>    | <p style="font-size: 2em; line-height: 1;">}</p> | <p>Miscellaneous Dutch and Flemish Prints; FOREIGN PORTRAITS, CLERGY; WORKS OF RUBENS; DUTCH AND FLEMISH ETCHINGS, A to D.</p>  |
| <p>SECOND DAY.<br/><i>Tuesday May 6th.</i></p>  | <p style="font-size: 2em; line-height: 1;">}</p> | <p>Miscellaneous; FOREIGN PORTRAITS, CLERGY, continued; WORKS OF RUBENS continued; DUTCH ETCHINGS continued, E to H.</p>  |
| <p>THIRD DAY.<br/><i>Wednesday May 7th.</i></p> | <p style="font-size: 2em; line-height: 1;">}</p> | <p>Miscellaneous; FOREIGN PORTRAITS, CLERGY, continued; WORKS OF RUBENS continued; DUTCH ETCHINGS continued, J to P.</p>  |
| <p>FOURTH DAY,<br/><i>Thursday May 8th.</i></p> | <p style="font-size: 2em; line-height: 1;">}</p> | <p>Engravings after Dutch and Flemish Painters; FOREIGN PORTRAITS, CLERGY, continued; WORKS OF RUBENS continued; WORKS OF VANDYCK; DUTCH ETCHINGS continued, R to S.</p>                  |
| <p>FIFTH DAY.<br/><i>Friday May 9th.</i></p>    | <p style="font-size: 2em; line-height: 1;">}</p> | <p>Engravings after REMBRANDT, TENIERS, OSTADE, &amp;c.; FOREIGN PORTRAITS, KINGS OF FRANCE, continued; WORKS OF JORDAENS, SEGHERS, &amp;c.; DUTCH ETCHINGS continued, T to Z.</p>        |
| <p>SIXTH DAY.<br/><i>Saturday May 10th.</i></p> | <p style="font-size: 2em; line-height: 1;">}</p> | <p>Engravings after Italian Painters; FOREIGN PORTRAITS, KINGS OF FRANCE, &amp;c. continued; WORKS OF CORNELIUS VISSCHER, &amp;c.</p>   |
| <p>SEVENTH DAY.<br/><i>Monday May 12th.</i></p> | <p style="font-size: 2em; line-height: 1;">}</p> | <p>Engravings after French Painters; Specimens in Mezzotinto; WORKS OF SUYDERHOEF; WORKS OF GOLTZIUS; Fine Prints by MODERN FRENCH AND ITALIAN ENGRAVERS; WORKS OF RAFFAELLE MORGHEN.</p> |
| <p>EIGHTH DAY.<br/><i>Tuesday May 13th.</i></p> | <p style="font-size: 2em; line-height: 1;">}</p> | <p>Engravings after French Painters, &amp;c. continued; WORKS OF MATHAM, SAENREDAM, AND MULLER; WORKS OF RAFFAELLE MORGHEN continued.</p>   |



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# A CATALOGUE, &c.

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## FIRST DAY'S SALE,

MONDAY, the 5th Day of MAY, 1834,

*At Twelve for One precisely.*

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### MISCELLANEOUS.

#### LOT

- |    |   |         |
|----|---|---------|
| 1  | Various of the Dutch School, Etchings, &c.  | 40      |
| 2  | Set of Figures in the style of Callot, and various subjects after P. Quast; Etchings by P. Vansomer, Vander Laan, &c.   | 34      |
| 3  | The Visit of Henrietta Maria to Adrian Pauw; Battle between the English and Dutch off the Foreland; and various Historical and Topographical prints                               | — 22    |
| 4  | Set of twenty small etchings of Coast Scenes by J. Percelles; Set of twelve of Shipping, by Ditto; and another set of Views of the House and Gardens of Salzdahlum, by Heckenauer | — — 62  |
| 5  | A large parcel illustrative of the Old and New Testament, by Jan Van Luyken   | — — 170 |
| 6  | A Set of Trades, another of Fables, &c. by Luyken   | 135     |
| 7  | Imitations of Original Drawings of celebrated Masters of the Dutch School, by PLOOS VAN AMSTEL  | 29      |
| 8  | Landscapes by Esaias and John Vande Velde   | 36      |
| 9  | The Four Times of Day, and Landscapes in the style of Elsheimer, by John Vande Velde; Figures by Scheindel, &c.   | — — 26  |
| 10 | The Pancake Woman; The Star of the Kings; The Mountebank, &c. by John Vande Velde, <i>fine</i>  | 5       |
| 11 | The Sorceress; The Good Samaritan, after Rembrandt, by J. Vande Velde; The Seizure of Christ, and Peter denying Christ, &c. by Akersloot, <i>fine</i>                             | — 5     |
| 12 | Various Holy Families; St. Francis receiving the Stigmata, &c. all by Van Schuppen  | — 11    |

- 13 Boors fighting, after Molenaer, by Caukerken: The Stranded Whale, by Kittenstein; A Repast, by Ditto; The Net of Life, after V. Venne, &c. — 7
- 14 Various, by M. Mosyn, Hondius, and others 22
- 15 A curious Satyrical print of the Pope and Monks playing at Cards, by Peter Myriginus; different subjects by N. Visscher; Set of Etchings of Battles, by Zylvelt, &c. 26
- 16 Set of the Travels of Ulysses, from the paintings at Fontainebleau, by Primaticcio, etched by Theodore Van Thulden 58
- 17 Etchings by Cornelius Schut, *fine impressions* 27

### FOREIGN PORTRAITS.

- 18 Various Popes—Leo X., Julius III., Marcellus II., Innocent XIII., Urban VIII., &c. &c. — 33
- 19 Innocent II. and XII., by Habert, Blondeau, &c.; Hadrian VI. by Houbraken; Clement XIV. by Cunego, &c. 19
- 20 Clement IX. by Hall, after Carlo Maratti, *proof before letters*; Alexander VII. by Pitau, Van Schuppen, Chantry, &c. 26
- 21 Cardinal d'Auvergne, by Drevet; Albert Cardinal Archduke of Austria, by Velden, 1507; Cardinal Bentivoglio, by Mellan; Victor de Bouthillier, by Nanteuil; Frederic Borromeo, by Huret, &c. &c. — — 16
- 22 Cardinal de Bonsy, by Van Schuppen; Cardinal Barberini, by Nanteuil, *first state, in oval border of laurel leaves*; the same, by Nanteuil, two different plates; Cardinal Bissy, by Horthemels, *before the order of the St. Esprit*; Cardinal Barberini, by C. de Pas, Morin, &c. 10
- 23 Cardinal de Bouillon, by Nanteuil, two impressions, *one before the addition of the St. Esprit, and with the dedication*; the same, a different plate, by Nanteuil, with the address of Edelinck, &c.; Cardinal de Bonsy, by Nanteuil 5
- 24 Cardinal de Bouillon, by Masson, Nanteuil, Natalis, and L'Armessin; Cardinal Bissy, by Drevet; and the same, by Horthemels, *one an impression before the addition of the order of the St. Esprit* — 7
- 25 Cardinal de Bouillon, after Rigaud, by Preisler, *A PROOF before the arms or any letters; A PROOF with the arms and before letters, and a lettered impression* 3
- 26 Cardinal Duperron, by Mellan; Marcus Antonius de Dominis, by Delff; Cardinal Coislin, by Magdalen Masson, Chasteau, &c. — — 20



- 27 Cardinal Cambout de Coislin, by Gantrel ; the same after Nanteuil, by Lenfant ; and others by Nanteuil, Pitau, &c. 7
- 28 Cardinal Dubois, after Rigaud, by Drevet ; Cardinal le Camus, by Thomassin, Vallet, Roullet, &c. 14
- 29 Cardinal Borromeo, and the companion print of Saint Louis, both after Le Brun, by Edelinck — 2
- 30 Cardinal d'Estrées, by Edelinck, Nanteuil, &c. ; Cardinal d'Este, by Van Schuppen, &c. — 7
- 31 Cardinal d'Este, by Van Schuppen ; Cardinal Fleury, by Thomassin, Roy, Aveline, &c. — 9
- 32 Cardinal Fleury, after Rigaud, by Chereau, two impressions *with differences in the inscription* ; the same by Drevet, &c. 4
- 33 Cardinal Fleury, after Rigaud, by Drevet ; the same by Chereau, two impressions, *one before the addition of the cross, and before the alteration in the inscription* 3
- 34 Cardinal de Luynes, by Fessard ; and the same *before the order of the St. Esprit* ; Cardinals Pancirolus, Lomellinus, &c. 12
- 35 Cardinal Mazarin, after Mignard, by Nanteuil ; and the same *before the alteration in the inscription* ; three others, different, by Nanteuil — — 5
- 36 Cardinal Mazarin, by Nanteuil, three different 3
- 37 Cardinal Mazarin, by Nanteuil, oval in border of stars ; and the same in an octagon by Regnesson, *both very fine* 2
- 38 Cardinal Mazarin, after Chauveau, and Mignard, by Van Schuppen ; the same, after Mignard, by Nanteuil and Poilly 4
- 39 Cardinal Mazarin, by Nanteuil, oval, *PROOF, with the shield of arms and before the motto* ; Ditto, *without the shield* ; and Ditto, *with the motto* ; the same, after Van Mol, by Nanteuil — — 4
- 40 Cardinal Mazarin, by Nanteuil, in a border of foliage ; and the same, by Ditto, in ovals, *very fine* — 3
- 41 Cardinal Mazarin in his Gallery, by Nanteuil ; the same by Cl. Mellan, Picart, L'Asne, &c. — 11
- 42 Cardinal de Gesvres, by Gaillard, *PROOF and letters* ; Cardinal de Noailles, by Drevet ; and the same, *with and without the order of the Saint Esprit* — 5
- 43 Cardinal de Noailles, by Vermeulen, and Desrochers ; Cardinal Polignac, by Daullé, *PROOF and letters* ; the same, in small oval, *PROOF and letters* — 6
- 44 Cardinal de Noailles, by Edelinck, Pitau, &c. ; Cardinal Polignac, by L. Cars, &c. — — 10
- 45 Cardinal Polignac, by Chereau, *PROOF and letters* 2

- 46 CARDINAL POLIGNAC, BY CHEREAU, AFTER RIGAUD, BEAUTIFUL PROOF BEFORE LETTERS, AND BEFORE THE BORDER — — 1
- 47 Cardinal Philamarinas, by Roulet; Cardinal Peretti, by Bloemart; Cardinal Pallavacini, after Titian, by De Jode, &c. 11
- 48 Cardinal Richelieu, by Nanteuil, Mellan, &c. 11
- 49 Cardinal Richelieu, by Picart, Claude Mellan, L'Asne, &c. 11
- 50 Cardinal Ximenes, by Edelinck; Cardinal de Sousa, by Duflos; Archbishop of Mentz, by Pass; various Cardinals, by Claude Mellan, &c. — — 13
- 51 Cardinal de Retz, by Nanteuil; the same, by Van Schuppen, (*with variations in the shield of arms*); and the same, by Claude Mellan; Cardinal Rospigliosi, after Carlo Maratti, &c. — — 7
- 52 Cardinal de Rohan, by L. Cars, two impressions, *one before the alteration of the names of Rigaud and Cars*; Cardinal Rochefoucault, by M. L'Asne; Cardinal Rospigliosi, by Collier, &c. — — 7
- 53 Cardinal de Rohan, by Drevet, two impressions, *one before the order of the St. Esprit*; Cardinal Rospigliosi, after Poussin, by Bonnat; the same, after Carlo Maratti, by Simon, &c. 5

## WORKS OF RUBENS, &c

- 54 Fall of the Wicked Angels, by Vorsterman, with reverse; the same, by Neefs, *A PROOF with the white sparks issuing from below* — — 3
- 55 Lot departing from Sodom, by Vorsterman: Lot and his Daughters, by De Leeuw, and Swanenburg; The Torments of Job, by Vorsterman; Abraham's Sacrifice, by Galle, &c.; Melchisedec blessing the Bread and Wine, by Witdouc 7
- 56 Melchisedec and Abraham, by Neefs; The Sacrifice of Samuel, by Lommelin; Elijah fed in the Desert, by Lauwers 3
- 57 The Judgment of Solomon, by Bolswert; The Meeting of Jacob and Esau, by P. de Baillu; Judith with the Head of Holofernes, by Voet; Esther before Ahasuerus, by Colin, &c. — — 6
- 58 The Brazen Serpent, by Bolswert, *A BRILLIANT IMPRESSION* 1
- 59 Judith with the Head of Holofernes, by Galle, *fine*; The Brazen Serpent, by Ditto, &c. — 3
- 60 Daniel in the Lion's Den, by Leeuw, *exceedingly fine* 1

61 David and Abigail, by Lommelin ; The Overthrow of Sennacherib, by Soutman	—	—	2
62 Susanna and the Elders, wood cut by C. Jegher ; the same, by Pontius, Lasne, and Vorsterman ; Daniel in the Lion's Den, Blooteling exc.	—	—	5
63 Saint Anne and the Virgin, and the Annunciation, by Bolswert, <i>first address</i> ; The Marriage of the Virgin, by Ditto			5
64 The Visitation of the Virgin, by P. de Jode ; The Nativity, by Bolswert, <i>first address</i> : The Adoration of the Shepherds, by Witdouc	—	—	3
65 The Adoration of the Shepherds, and the Magi, by Vorsterman, Pontius, Galle, Eynhoueds, &c.	—		6
66 The Adoration of the Shepherds, and the Magi, by Bolswert, Vorsterman, and Lauwers	—	—	3
67 The Adoration of the Magi, by Witdouc, BRILLIANT PROOF BEFORE ANY LETTERS	—	—	1
68 The Adoration of the Magi, by Witdouc, PROOF BEFORE ANY LETTERS, <i>before the alteration of the drapery which covers the Virgin's bosom, and touched upon with chalk, probably by Rubens himself</i>	—	—	1
69 The Adoration of the Magi, by Bolswert, <i>first address</i> ; the same, by Lommelin, and Ryckemans	—		4
70 The Adoration of the Magi, by Vorsterman, and Ryckemans			3
71 The Murder of the Innocents, on two sheets, by Pontius, <i>fine</i>			1
72 The Presentation in the Temple, by Pontius ; The Flight into Egypt, by Marinus ; The Return from Egypt, by Vorsterman, and Bolswert, <i>first address</i>	—		4
73 The Flight into Egypt, Holy Family, &c. by Voet, Vorsterman, Galle, Lenfant, &c.	—		14
74 Virgin and Infant Saviour, Holy Family, &c. by Bolswert, Vorsterman, Witdouc, Jegher, &c.	—		14
75 Virgin and Infant Saviour, Holy Family, &c. by Bolswert, <i>first address, fine</i>	—	—	3
76 Holy Family, by Witdouc, Galle, Bolswert, &c.			4
77 Virgin and Infant Saviour, and Holy Family, by Suyderhoef, Witdouc, and Jegher	—	—	4
78 The Daughter of Herodias presenting the Head of John the Baptist to her Mother and Herod, by Bolswert, FINE PROOF BEFORE ANY LETTERS	—		1
79 The Miraculous Draught of Fishes, by Bolswert ; The Tribute Money, by Vorsterman, &c.	—		3

80	Mary Magdalen at the feet of Our Saviour, by Natalis ; Christ's Charge to Peter, by Soutman, and P. de Jode ; The Baptism of Christ, by Lommelin ; Christ's Agony in the Garden, by de Bailliu, &c.	—	6
81	Christ's Charge to Peter, very large oval, mezz. no engraver's name, <i>fine and scarce</i>	—	1
82	Christ and the Woman of Canaan ; The Temptation of Christ, by Jegher ; The Crowning with Thorns, by Galle, &c.	7	
83	The Last Supper, by Bolswert, and Soutman, <i>very fine</i>	2	
84	The Scourging of Christ, by Pontius ; The Ecce Homo, and Christ bearing his Cross to Calvary, by Lauwers	3	
85	The Descent from the Cross, by Vorsterman, <i>fine</i>	1	
86	The Dead Saviour, attended by the Maries, &c. by Pontius, Witdouc, and Soutman	— —	3
87	The Trinity, by Bolswert, <i>first address</i> ; The Dead Saviour, by Ditto ; The Entombment, by Soutman	3	
88	The Resurrection, by Bolswert, two, different, <i>first address</i> ; The Disciples at Emmaus, by Witdouc	3	

## DUTCH & FLEMISH ETCHINGS.

*The numbers in parenthesis refer to Bartsch's "Peintre Graveur."*

89	J. VAN AKEN . . A set of Six of Horses, <i>very fine</i> , (No. 1 to 6)	—	6
90	———— Landscapes, Views on the Rhine, &c. (17 to 21)	—	5
91	L. BACKHUYSEN . A set of Ten Views on the River Y, (1 to 10)	—	10
92	J. F. BEICH . . Landscapes, various	—	15
93	C. BEGA . . . His Work, complete, <i>very fine, with variations</i>	—	36
94	N. BERGHEM . . Cows drinking, (1) ; The Flute Player, (6), &c. <i>very fine</i>	—	3
95	———— Cows drinking, (1), FIRST STATE, <i>rare and exceedingly fine</i>	—	1
96	———— The Watering Cow, (2), PROOF BEFORE THE NAME, <i>extremely rare</i>	1	
97	———— The Three Cows reposing, (3), BRILLIANT PROOF BEFORE THE NAME	1	

98	N. BERGHEM . .	A Man mounted on a Mule, (5), FINE PROOF BEFORE THE SKY	1
99	—————	Set of five upright Landscapes with Ani- mals, (8 to 12), <i>fine</i>	5
100	—————	Set of four oblong etchings of Cattle, and two of Goats' Heads, (13 to 18), <i>ditto</i>	6
101	—————	Set of six of Cows and Sheep, called "the Milk Pails," (23 to 28), <i>fine</i>	6
102	—————	Set of six of Sheep, called "the Woman's Book," (29 to 34), <i>early states before the numbers, with the exception of the title</i>	6
103	—————	"The Woman's Book" of eight pieces, and two others, (41 to 48), &c.	10
104	—————	"The Man's Book" of eight pieces, (49 to 56), <i>beautiful proofs before the num- bers, but unfortunately wanting the se- venth plate</i>	7
105	. . . . .	An anonymous etching of a Landscape, approaching in some degree to the style of Berghem. It represents a Rocky Scene with effect of Sun-set; on the left a Female Peasant, with her back turned towards the spectator, is attending some Cows and Sheep; a Cow is seen standing in the left corner of the print. <i>Very de- licately etched, and is perhaps</i> UNIQUE	1
106	G. BLEKER . . .	The Angel promising a Son to Abraham, (1); Jacob and Rachel, (3); and Paul and Barnabas at Lystra, (5), <i>fine and rare</i>	3
107	—————	The Cow-herd, (6); Cows and Sheep drinking, (7); Cattle proceeding home, (8); and the Milk Maid, (9), <i>ditto</i>	4
108	—————	The Waggon with four wheels, (10); <i>ditto</i> with two wheels, (11); and the Market Cart, (12), <i>ditto</i>	3
109	JOHN BOTH . .	Four oblong Landscapes, (5, 8, 9, and 10), <i>before the name</i> ; and one upright <i>ditto</i> , (2), with the address of Matham	5
110	—————	The Five Senses, after Andrew Both, (11 to 15)	5

- 111 ANDREW BOTH . The Hermit, (1); The Anchorite, (2);  
and three small plates of Hermits, &c  
(3, 4, 5,) *very fine and rare* 5
- 112 ————— Head of a Man, in a circle, (7); and two  
of Boors carousing, (9 and 10), *ditto* 3
- 113 CORYN BOEL . . Various small etchings of Landscapes,  
Village Festivals, &c. after Teniers 14
- 114 ————— Interiors, Village Fêtes, &c. from the  
same — 9
- 115 ————— Shepherdess repelling the caresses of a  
Young Man, etched from a design of John  
Thomas, *extremely rare* 1
- 116 ————— A set of seven of Monkies, variously em-  
ployed, after Teniers; and two larger  
subjects of a similar kind, from the same 9
- 117 P. BOEL . . . Pelicans, Eagles, &c.; and the Burning of  
the Old Stadt Huys at Amsterdam, by  
Baen — 5
- 118 PETER BOUT . . The Fish Market, (1); and Two Cows, by  
A. VAN BORESUM, *fine and very rare* 2
- 119 R. BRACKENBURG } The Dismissal of Hagar by Abraham. The  
(called also DE } Patriarch is seen on the right, pointing  
BRAY) . . . } out to Hagar the road she is to pursue;  
in the distance on the left is his dwelling,  
and cattle going to pasture. The mono-  
gram, (a B and R joined), is under the  
feet of Hagar. *Fine and extremely  
rare* — 1
- 120 B. BREENBERGH . HIS WORK, COMPLETE, (with the ex-  
ception of the three plates of grotesque  
Heads), *including the rare subjects of  
the "Bach Beer,"* (24), and two small  
Landscapes on one plate, (25), A MOST  
BEAUTIFUL AND UNIFORM SET, (1 to  
25) — 23
- 121 ————— Four Landscapes, of different sizes, partly  
executed with dry point, representing  
Ruins, &c. apparently early productions of  
BREENBERG, but undescribed by Bartsch,  
*extremely rare, and very fine* 4
- 122 ————— Various etchings of Ruins, &c. from the  
designs of Breenberg, by Chaep, &c. 19

123	R. BREENBERG	The Martyrdom of St. Lawrence, and Joseph distributing the Corn in Egypt, large etchings, from Breenberg, by Bishop	—	2
124	J. G. BRONKHORST	A Nymph sleeping in a Grotto, (5); Juno in the Clouds, (6); and Cupid, (7), <i>all fine</i>	—	3
125	—————	Magdalen, (3); Old Man's Head, in an oval, (11); and the Portrait of Matthias de Merwede, <i>attributed to Bronckhorst, but not described by Bartsch</i>		
126	—————	Views of ancient Ruins at Rome, a set of nine, (12 to 20); and the Arch of the Goldsmiths, (21), <i>all fine and scarce</i>		10
127	A. BRAUWER	Six of Heads of Peasants, &c.; and Bathsheba receiving the Message from David, by Buytenweck	—	7
128	J. BROSTERHUS	Two Landscapes, <i>fine and very rare</i>		2
129	MARC DE BYE	Various of Cattle, from P. Potter, &c. and a large circular etching of Two Cows, not described by Bartsch, <i>very rare</i>		28
130	A. VANDER CABEL	Various Classical Landscapes		24
131	L. DE DEYSTER	Hagar, and the companion, (1 and 2): Magdalen, (5); Noah's Sacrifice, and a Magdalen, two large plates, <i>not in Bartsch</i>	—	6
132	J. VANDER DOES	A group of Five Sheep, FINE AND EXTREMELY RARE	—	1
133	J. Le DUCQ	A set of Eight of Dogs, <i>rare, and very fine</i>	—	8
134	ANT. VAN DYCK	Christ presented with a Reed; <i>prior to the words "et fecit aqua forti."</i>		1
135	—————	Titian and his Mistress, <i>very fine</i>		1
136	—————	Portrait of W. de Vos, <i>proof and print, &amp;c.</i>	—	4
137	—————	The Crucifixion, Dead Christ, and other subjects, anonymous etchings, from the designs of Van Dyck	—	7
138	Two portfolios, half-bound green morocco, with holland wrappers, measuring 23 in. by 19 in. lettered DUTCH SCHOOL, VOL. 1 and 2			— 2
139	Two ditto, ditto, Vol. 3 and 4			— 2

*End of the First Day's Sale.*

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## SECOND DAY'S SALE.

TUESDAY, the 6th Day of MAY, 1834,

*At Twelve for One precisely.*

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### MISCELLANEOUS.

#### LOT

140	Landscapes, Views in Holland, &c. by Nicholas Visscher, &c.	—	—	89
141	Forest Scenery, after R. Savary; Landscapes, with Scriptural subjects, after Hondius; and various	—	—	26
142	Sets of Landscapes, after Mathew Bril, by Simon Frisius; The Sybils, by the same, &c.	—	—	76
143	Set of the Months, by Swellinx; and various	—	—	30
144	Ovid's Metamorphoses, by Wolfgang; set of Animals, by John Hogenberg, &c.	—	—	70
145	Specimens, by various Dutch and Flemish engravers, chiefly anonymous	—	—	30
146	A set of sixteen of the Passions, by De Jode; Landscapes, by Van Nieuwant, &c.	—	—	32
147	Etchings, by P. Troger; a set of Harlequinades, by G. Xavery; Fancy subjects, by Holzer, &c.	—	—	28
148	Horses, in mezzotinto, Etchings of Military Campaigns, &c. by G. F. Rugendas	—	—	22
149	Curious Patterns for Goldsmith's Work, by Le Blon, and others	—	—	123
150	A similar lot of Goldsmith's Patterns, by the same	—	—	206
151	Ditto, by H. Jansen, Le Blon, and others	—	—	106
152	Representation of a Solar Phenomenon seen at Regensburg, by M. Merian; The Four Times of Day; and various Landscapes, by the same, &c.	—	—	28
153	Sets of the History of Joseph, The Passion, &c. by N. De Bruyn	—	—	23
154	Solomon's Idolatry; The Massacre of the Innocents; The Golden and Silver Ages; and other large prints, by De Bruyn	—	—	7



155	Large Landscapes, with Subjects from the Old and New Testament, by the same	—	7
156	Flemish Fairs, after Vinkenboons, by Swanenburg and De Bruyn; and other large plates, exemplifying the Manners and Costume of the Time	—	9
157	Set of Birds and Beasts; and various subjects of Fools, Children at Play, &c.	—	26
158	Subjects illustrative of the Old and New Testament, by Swanenburg; and others	—	15
159	Set of the Twelve Months, and Day and Night, after Sandrart, by Suyderhoef, &c. <i>very fine impressions</i>		14

## FOREIGN PORTRAITS,

*Continued from Page 8.*

160	Bourlemont, Archbishop of Toulouse, by Van Schuppen; Amelot, Archbishop of Tours, by Nanteuil, &c.		8
161	De Beauvau, Archbishop of Narbonne, after Rigaud, by Drevet, <i>fine impression</i> ; Le Bouthillier, Archbishop of Tours, by Nanteuil, Mellan, &c.	—	7
162	Colbert, Archbishop of Rouen, by Masson; The same, large ovals, by Nanteuil, <i>with differences of impression</i>		5
163	Colbert, Archbishop of Rouen, after Rigaud, by Drevet, two impressions, <i>one before the reversed dedication on the pedestal</i> ; The same, by Cossin, Gantrel, &c.		7
164	Colbert, Archbishop of Toulouse, by Edelinck, BEAUTIFUL PROOF BEFORE ANY LETTERS, VERY RARE		1
165	Colbert, Archbishop of Toulouse, after Largillière, by Edelinck, two impressions, <i>one before the plate was re-touched</i>		2
166	Charles, Archbishop of Cambray, after Rigaud, by Schmidt; De Carbon, Archbishop of Sens, by Nanteuil; and another impression, <i>before the date was erased, and before the alteration in the title, &amp;c.</i>	—	3
167	Archbishop of Cologne, by Edelinck, Van Schuppen, Natalis, &c.; Archbishop of Tours, by L'Asne, &c.		13
168	Fenelon, Archbishop of Cambray, by Habert, &c.; Fliscus, Archbishop of Avignon, by Duflos; De Genlis, Archbishop of Embrun, by Landry; De Harlay, Archbishop of Rouen, by Van Schuppen, &c.	—	15

- 169 St. George, Archbishop of Lyons, by Edelinck ; De Harlay, Archbishop of Paris and Rouen, by Nanteuil, L'Asne, &c.; Archbishop of Tours, by Gantrel, &c. 12
- 170 De Harlay, Archbishop of Paris, by Nanteuil, Trouvain, Van Schuppen, &c.; D'Estrées, Archbishop of Cambrai, by Audran, *before the introduction of the Order of the St. Esprit*, &c. — — 8
- 171 Montazet, Archbishop of Lyons, after Vanloo, by Littret de Montigny, *proof before letters*; Archbishop of Bourdeaux, by Tardieu; De Marca, Archbishop of Paris, by Van Schuppen, Edelinck, &c.; Archbishop of Lisieux, by Nanteuil; Lothaire, Archbishop of Treves, by Crispin de Pass 11
- 172 Phelypeaux, Archiepiscopus Bituricensis, by Vallet; Perefixe, Archbishop of Paris, by Nanteuil, Mellan, &c. 8
- 173 Perefixe, Archbishop of Paris, by Nanteuil, Van Schuppen, &c. — — 4
- 174 De Rohan, Archbishop of Rheims, after Rigaud, by Petit; De Rebe, Archbishop of Narbonne, by Mellan, *proof before letters*; Henri de Savoie, Archbishop of Rheims, by Nanteuil, &c. — — 12
- 175 Henri de Savoie, Archbishop of Rheims, by Nanteuil; Archbishop of Narbonne, by Mellan; Archbishop Serroni, by Simon; Le Tellier, Archbishop of Rheims, by Edelinck, Van Schuppen, Duflos, &c. — 10
- 176 Le Tellier, Archbishop of Rheims, by Nanteuil, in octagon border, and the same plate with square border and other alterations; The same, by Nanteuil, large oval, *before the address of Edelinck, and before the plate was re-touched and altered*; The same, after Mignard, by Duflos, &c. 8
- 177 Tressan, Archbishop of Rouen, by Drevet, *two different, one a PROOF BEFORE LETTERS*; Vintimille, Archbishop of Paris, by Drevet, Daullé, &c.; Villeroi, Archbishop of Lyons, by Cars, &c. — 7
- 178 Claude Joly, Bishop of Lorraine, and Dominic de Ligny, by Nanteuil; Daillon du Lude, by Pitau; Pierre de Langle, Bishop of Boulogne, by Tardieu — 4
- 179 Laubriere, Bishop of Soissons, by Daullé, two impressions, ONE A PROOF BEFORE ANY LETTERS 2
- 180 François Malier, Bishop of Troyes, by Nanteuil, *two impressions, one a proof before any letters*; Jean de Maupeou, by Nanteuil; Alexandre Milon, Bishop of Valence, after Rigaud, by Drevet — 4

- 181 Stephanus Moreau, by Coquin; Joannes Malderus, after Vandyck, by Lommelin; Matignon, Bishop of Lisieux, by Gantrel; Monchy, de Hocquincourt, by Grignion; Gaspar Nemius, after Seghers, by Neefs — 14
- 182 Ferdinand de Neufville, by Lenfant, and Gantrel; Gaston de Noailles, by Langlois; François de Nesmond, by Van Schuppen; and the same, by Nanteuil, *two impressions with variations* — — 7
- 183 Ferdinand de Neufville, oval; The same, in octagon border, both by Nanteuil, *three impressions of the latter, one before the date, a second dated 1657, and a third dated 1668*; François de Nesmond, by Nanteuil, 1663, *before the alteration in the hair, and before the bugles in the angles of the plate, &c.* — — 5
- 184 Le Pelletier, Bishop of Anjou, after Largilliere, by Van Schuppen, large oval, two impressions, *one before the addition of the cross, and the alteration of the inscription* 2
- 185 Ferdinand, Bishop of Paderborn, by Edelinck; The same, by Ditto, oval, with inscription on a pedestal underneath, *two impressions with differences*; Nicolas Pauillon, by Picart, Gantrel, &c.; François Pallu, by Simon, &c. 18
- 186 Charles de Rosmadee, by Landry; Guido de Seve de Rocheschouard, after Mignard, by Van Schuppen; François de Sales, by Morin; Armand de Biscarras, by Lenfant, &c. 13
- 187 Sanguin, Bishop of Senlis, and François de Sales, by Pitau, &c.; Seguier, Bishop of Auxerre, &c. by L'Asne; Triest, Bishop of Ghent, after Vandyke, by de Jode, &c. 18
- 188 Brulart de Sillery, Bishop of Soissons, after Rigaud, by Edelinck; Louis de Tressan, and Eustache Teissier, by Edelinck 3
- 189 Saint Simon, Bishop of Metz, after Rigaud, by Daullé, FINE PROOF BEFORE THE ARMS OR ANY LETTERS 1
- 190 Saint Simon, Bishop of Metz, after Rigaud, by Daullé, two impressions, *one before the shadow under the book was increased* — — 2
- 191 Saint Simon, Bishop of Metz, after Rigaud, by Daullé; The same, copied in mezz.; Savary, Bishop of Sées, by Edelinck; Neel de Crestot, Bishop of Sées, by Balechou, *proof before the arms or any letters* — 4
- 192 Servien, Bishop of Bayeux, after Champagne, by Nanteuil, two impressions, *one before the title*; Louis de Suze, by Nanteuil; De Tressan, by Lenfant, &c. — 7

- 193 Verthamon, Bishop of Conserans, after De Troy, by Drevet ;  
Vialart, Bishop of Chalons, by Colin ; Bishop of Tours, by  
Van Schuppen, &c. — 14
- 194 Albertus d'Allamont, Bishop of Ghent, by Natalis and Voet ;  
Claude Auvry, and Louis Denis d'Attichi, by Nanteuil ;  
Henri Arnould, and Reny d'Arbouze, Bishop of Clermont,  
by Landry — — 9
- 195 Louis Abelly, by Masson, oval ; The same, in an octagon  
border, *unfinished* ; François d'Argouze, by Gantrel ; and  
Humbertus Ancellin, by Ditto — 5
- 196 Lomenie de Brienne, by Vallet ; Bishops of Rochelle, and De  
Bezières, by Lenfant ; Guillaume Le Bout, and Gabriel de  
Boylesve, by Landry, &c. — 8
- 197 Beaumanoir de Lavardin, by Nanteuil, in octagon border of  
oak leaves, 1660 ; *and an impression in the altered state,  
an oval, 1666, with the addition of the Order of the St.  
Esprit* ; The same, after Champagne, by Nanteuil, oval ;  
*and another impression before the lines on the shield, and  
before the initials in the angles* : Denis de la Barde, by  
Nanteuil, in octagon border of oak leaves — 5
- 198 Pierre Nebout de la Brousse, Bishop of Leon, by Landry ; and  
*an impression in the re-touched state* ; De Bourlon, Bishop  
of Soissons, by Lochon and Landry ; Buzanval, Bishop of  
Beauvais, by Picart, &c. — 8
- 199 François Bosquet, oval, with arms, by Nanteuil ; Pierre de la  
Broûe, Bishop of Mirepoix, after Rigaud, by Tournelle ; De  
Bethune, Bishop of Verdun, after Rigaud, by Drevet ; Louis  
de la Bourdonnaye, Bishop of Liege, by Gantrel ; R. F. de  
Beauvau, Bishop of Bayonne, by Ditto ; De Beughem, Bi-  
shop of Antwerp, by Ertinger — 8
- 200 David Nicolas de Berthier, Bishop of Blois, after Rigaud, by  
Le Roy, two impressions, *one before the address, and  
before the names of the painter and engraver* ; Antonius  
Franciscus Berterius, by Edelinck ; Bossuet, Bishop of  
Meaux, by Nanteuil, large oval ; The same, by Edelinck  
and Chereau, *of the latter a proof before letters* 13
- 201 BOSSUET, BISHOP OF MEAUX, AFTER RIGAUD, BY DREVET,  
A VERY FINE IMPRESSION, BEFORE THE DOTS AFTER THE  
PAINTER'S NAME — 1
- 202 BOSSUET, BISHOP OF MEAUX, AFTER RIGAUD,  
BY DREVET, A BEAUTIFUL PROOF, BEFORE THE TOP OF  
THE CHAIR WAS FINISHED, AND WITH THE WORD TRE-  
CENSES, INSTEAD OF TRECENSIS — 1

- 203 François de Clermont, oval, with arms, two impressions, *one before the inscription*; S. Le Camus, Bishop of Grenoble, by Vallet; F. de Clermont Tonnerre, and Bouthillier de Chavigny, by Duflos; Belsunce de Castelmoron, Bishop of Marseilles, by Pitau; Bishop of Antwerp, by Pitau, &c. 8
- 204 Néel de Crestot, Bishop of Sées, by Balechou, *proof before letters*; De Coetlogon, Bishop of St. Brieux, by Edelinck; Nicolas Colbert, by Pitau; Michael Colbert, by Van Schuppen; Claude Auvry, and Cambout de Coislin, by Nanteuil; Albertus d'Allamont, by Natalis; Louis de Clermont, after Rigaud, by Vermeulen — 9
- 205 Hyacinth Serroni, after Rigaud, by Ertinger, *a proof before any letters*; and two other impressions, *with variation in the address*; Marius Ambrosius Capellus, by Pontius; Nicolas Coeffeteau, by Edelinck; Felix Vialar, Bishop of Chalons, after Nanteuil, by Lombart, &c. — 19
- 206 Charles Joachim Colbert, by Desrochers; Fabius Chisius, by Pontius; Franciscus Arnold, by P. à Gunst; Caspar Erasmus Brochmann, by Haelwegh, &c. — 26
- 207 François Faure, Bishop of Amiens, by Landry; The same, by Lenfant, *two impressions, one before the initials in the angles, and the alteration of the shield of arms*; Louis Daquin, by Gantrel; D'Aligre, by Lenfant; Louis Fouquet, by Lochon; Esprit Flechier, Bishop of Nismes, small oval, by Edelinck, two impressions, *one a proof before letters* 10
- 208 Jean Forcoal, Bishop of Sées, by Lenfant; Esprit Flechier, Bishop of Nismes, after Rigaud, by Edelinck; Louis de Grimaldi, Bishop of Mans, by Gaucher, *proof before letters*; Antoine Godeau, by Landry; *one impression, with French verses underneath, and another with his name*; Sebastian de Guemadeuc, by Vallet; Antoine Girard, by Gantrel, &c. — — 13
- 209 Pierre Daniel Huet, Bishop of Soissons, by Edelinck; The same, by Gantrel, *a proof before the arms, and another impression before the engraver's name*; François Hedelin, by Rousselet, *before the name* — 8
- 210 Jean Louis, Bishop of Liège, by P. à Gunst, *with and without the inscription*; Ladislaus Jonnart, by Collin; Jansenius, Bishop of Ypres, by Habert, &c.; Thomas Kingo, by Valck, &c.; Effigy of Saint Lambert, &c. by Natalis 14

## WORKS OF RUBENS,

*Continued from Page 10.*

211	The Disciples at Emmaus, by Van Sompel, Swanenburg, Lommelin, &c.; Intercession of the Virgin, and St. Thérèse, by Galle, Bolswert, &c.	—	8
212	Fall of the Wicked, by Suyderhoef, <i>very fine</i>		1
213	The same subject, by Van Orley, and Soutman, <i>ditto</i>		2
214	The Descent of the Holy Ghost, by Pontius; The Maries at the Sepulchre, by Vorsterman, <i>ditto</i>	—	2
215	The Conversion of Saul, by Bolswert; Finding the Tribute Money, by Lauwers, and Vorsterman; The Miraculous Draught of Fishes, by Soutman	—	4
216	Various subjects from the New Testament, by Galle, &c. <i>several proofs</i>	— —	27
217	<i>Ditto</i> , by Galle, &c. <i>some proofs</i>	—	14
218	<i>Ditto</i> , by Bolswert, Galle, &c.	—	16
219	Various New Testament subjects, by Bolswert, &c.		31
220	Nativity, Holy Family, Virgin and Infant Saviour, &c. by Bolswert, and others	—	24
221	Christ bearing his Cross to Calvary, by Pontius, <i>very fine</i>		1
222	The Crucifixion, by Bolswert, BEAUTIFUL PROOF, BEFORE ANY LETTERS	—	1
223	The Crucifixion, by Bolswert, <i>first address</i> ; The same, between the Two Thieves, by Ditto, <i>very fine</i>	—	2
224	The Crucifixion, the Soldier piercing the Saviour's Side, by Bolswert; The Crucifixion, the Saviour recommending the Virgin to the care of St. John, by Ditto, <i>both fine</i>		2
225	Our Saviour on the Cross, by Van Sompelen, and Pontius		2
226	The Elevation of the Cross, on three sheets, by Witdouc, <i>very fine</i>	— —	1
227	The Crucifixion, Taking down from the Cross, The Dead Saviour, &c. by Vorsterman, Lauwers, Ryckemans, &c.		8
228	The Descent from the Cross, by Clouwet, and Waumans; The Dead Saviour, by Galle	—	3

- 229 The Virgin and Infant Saviour, attended by various Saints, from the picture in Rubens's Chapel at Antwerp, by Pontius ; The Crowning of St. Catharine, by De Jode ; The Virgin and Child, in a niche, Angels bringing Fruit and Flowers, by Galle, *fine* — 5
- 230 St. Francis receiving the Infant Saviour from the hands of the Virgin, by Lasne, *proof before the arms* ; Various of the Virgin, by Galle, Eynhoudts, Pontius, &c. 10
- 231 Various subjects of the Virgin, by Galle, Vorsterman, &c. 12
- 232 The Virgin and Infant Saviour surrounded by Saints, by Snyers ; The Virgin, as Queen of Heaven, by Bolswert, &c. ; The Death of Mary Magdalen, by De Bailliu, &c. 6
- 233 The Assumption of the Virgin, by Pontius, and Bolswert, *first address, very fine* — 2
- 234 The Assumption of the Virgin, by Bolswert, *first address* ; The same, by Witdouc, *both very fine* — 2
- 235 The same subject, by Masson, *fine and rare* ; The Fathers of the Church, by Van Dalen, Galle, &c. 4
- 236 The Four Evangelists, by Bolswert ; The Fathers of the Church, by Ditto, *both fine* — 2
- 237 The Destruction of Idolatry, by Bolswert ; The Fathers of the Church discussing the Question of Transubstantiation, by Snyers — — 2
- 238 The Triumph of Religion, by Lauwers, *very fine* 1
- 239 The Triumph of the Church of Rome, by Lauwers, *ditto* 1
- 240 Time discovering Truth, by Lommelin ; The Triumph of Charity, by Ditto — 2

## DUTCH ETCHINGS.

*Continued from page 13.*

- 241 A. V. EVERDINGEN Various Landscapes, (1 to 16, except No. 3), *several in the first state* 15
- 242 ————— Ditto, (17 to 29), *two in early states* 13
- 243 ————— Ditto, (30 to 39), *five in early states* 10
- 244 ————— Ditto, (40 to 51), *six in early states* 11
- 245 ————— Ditto, (52 to 64), *six in early states* 13
- 246 ————— Ditto, (65 to 80), *five in early states* 16
- 247 ————— Ditto, (82 to 93), *one in an early state* 12
- 248 ————— Ditto, (94 to 98), *four in early states* 5

249	A. V. EVERDINGEN	Various Landscapes, (99 to 182). No. 101, the Rivulet in a Wood, <i>before the plate was reduced</i> , FINE AND EXTREMELY RARE	—	5
250	—————	The History of Reynard the Fox, <i>fine</i>		56
251	A. FLAMEN . .	Set of twelve of Sea Fish, the first part, (1 to 12), <i>very fine</i>		12
252	—————	Set of twelve of ditto, the second part, (13 to 24) <i>ditto</i>	—	12
253	—————	Set of twelve of ditto, the third part, (25 to 36), <i>ditto</i>	—	12
254	—————	Fresh Water Fish, the two sets, (37 to 60), <i>ditto</i>	—	24
255	—————	Set of twelve of Birds, (81 to 91), <i>very fine</i>	—	12
256	—————	Different Views of the Chateau of Longue-toise, &c. (93 to 104)		11
257	—————	Various Views of Chateaus, &c. (105 to 111, &c.)	—	10
258	—————	Thirteen oblong Views in the Environs of Paris, &c. <i>none of which are described in Bartsch</i> ; and a large etching of a Review of the Militia of Paris, <i>also unknown to Bartsch</i> , <i>very scarce</i>		14
259	—————	Set of small Emblems, <i>not described by Bartsch</i>	—	50
260	—————	Another set of Emblems, different, <i>ditto</i>		100
261	J. H. FRANCK . .	The Prodigal Son in dissipation at a Tavern; several figures; in the middle a man playing on a pipe and tabor; the Prodigal is seen, through a door on the right, feeding swine; <i>fine and very rare</i>		1
262	J. ULRIC FRANCK	A series of spirited etchings of Military Skirmishes, Attacks of Robbers, &c. <i>very fine and scarce</i>	—	18
263	—————	Two larger etchings, a Female supplicating a Warrior, and a wounded Soldier being removed in a Chariot from the Field of Battle; Abraham dismissing Hagar, apparently by the same Artist, <i>all very rare</i>	—	3
264	J. FYT . . . .	The small set of Animals, (1 to 8), <i>rare and remarkably fine</i>		8



265	J. FYT . . . .	Set of eight of Dogs, in various attitudes, (9 to 16), <i>first state, and extra fine</i>	8
266	—————	An oblong etching, measuring $15\frac{3}{4}$ in. by $9\frac{3}{8}$ in., representing Hares pursued by Dogs, one of which, on the left, has seized a Hare by the neck. <i>This curious etching has been attributed to Fyt, but it is probably an early performance of Hondius. UNDESCRIBED BY BARTSCH, AND PERHAPS UNIQUE</i>	1
267	A. GENOELS . .	Various Classical Landscapes	19
268	GLAUBER . . .	Ditto — —	11
269	GRONVELDT . .	Various Landscapes, after Verboom, Berghem, &c. —	20
270	—————	Christ and the Disciples at Emmaus, after P. Veronese; Fêtes Champetres, from Geraers, &c. —	10
271	J. HACKAERT .	Set of six Landscapes, (1 to 6), his whole Work, <i>very fine. No. 3 a beautiful proof before the additional work, and before the number</i> —	6
272	N. VAN HAEFTEN	An Interior, (2); The Female Smokers, &c. (4, 6, and 7); and the Singers at a Window, <i>Van Haeften's first etching, scarce</i> —	5
273	—————	Three Figures at a Window, large mezzotinto, and various etchings by Van Haeften, <i>none of which are described by Bartsch</i> —	7
274	—————	Female Portrait, oval mezz. after Largilliere; A Family saying Grace, large plate with four lines of French verse; and the Amorous Servant; <i>all unknown to Bartsch</i> —	3
275	J. VAN HECKE .	Set of Cattle, (1 to 12), <i>fine old impressions, but wanting Nos. 6 and 7</i>	10
276	—————	Marauders stripping a Man extended on the ground, (13), two impressions, <i>one before the address of G. Quineau, and prior to the marginal line being strengthened, &amp;c. fine and very rare</i> —	2

277	W. DE HEUSCH .	Landscape with a Stone Bridge, (1), <i>fine and very rare</i>	—	1
278	—————	Landscape with two Oxen, (5), <i>ditto</i>	—	1
279	—————	Landscape with the Draughtsmen, <i>ditto</i>	—	1
280	A. HONDIUS . .	Set of seven of different Animals, (1 to 7), with an additional plate of the same size, <i>not described by Bartsch</i> , representing a Wolf attacked by Dogs	—	8
281	—————	Dogs resting after the Chase, (8),; The large Boar Hunt, (9), and the Bear, (5)	—	3
282	J. HUGHTENBURG	Various subjects connected with the Camp, Battles, &c. executed in mezzotinto, (1 to 7), with an additional one of a Battle, not described; <i>all very fine. Bartsch states these prints to be extremely rare</i>	—	8
283	—————	Six large etchings of Military Scenes, (8 to 13); and a representation of the Siege of Gueldres, on three sheets	—	7
284	Two portfolios, half-bound green morocco, with holland wrappers, measuring 23 in. by 19, lettered DUTCH SCHOOL, vol. 5 and 6	—	—	2
285	Two ditto	ditto	ditto. vol. 7 and 8	2

*End of the Second Day's Sale.*

## THIRD DAY'S SALE,

WEDNESDAY, the 7th of MAY, 1834,

*At Twelve for One precisely.*

### MISCELLANEOUS.

LOT

- |     |   |    |
|-----|---|----|
| 286 | Various Scriptural and Saint Subjects, by C. Bos, J. B. Barbe, &c.  | 40 |
| 287 | The Woman taken in Adultery, after Breughel, by Perret, <i>scarce</i> ; The Resurrection; Boors fighting, by Vorsterman; and others, all after Breughel, <i>fine</i>  | 5  |
| 288 | Large Landscapes, after Breughel, by H. Cock  | 15 |
| 289 | Land-cape, with the subject of Dædalus and Icarus, etched by Breughel himself, <i>scarce</i> ; and a set of Shipping, by F. Huis, (usually ascribed to F. Hogenburg), <i>one a proof</i>                    | 13 |
| 290 | A View of the Straits and City of Messina, with a Naval Engagement, engraved on two sheets, Breughel, inven. F. Hviis, <i>FECIT</i> ; and a proof of the same before any inscription, very rare and curious | 2  |
| 291 | A set of Caricature Heads, two on a sheet, after Breughel; and various subjects from the same, by different engravers   | 48 |
| 292 | The Seven Cardinal Virtues, and the Seven Deadly Sins, by P. Myriginus, after Breughel, <i>fine</i>   | 14 |
| 293 | The Fat and the Lean Kitchen; and various Grotesque and Diabolical subjects, from the same  | 13 |
| 294 | The Fair of Guibray, <i>two different states</i> ; The Dance of Fools, &c. after Breughel; St. Martin dividing his Cloak; and another, from Jerome Bos, &c. <i>fine</i>                                     | 7  |
| 295 | Different Grotesque Scenes, Village Fairs, &c. after Breughel and Bos, by different engravers; St. Martin and the Beggars, by Guerard, &c.  | 8  |
| 296 | The Circumcision, by Van Panderen; Jupiter and Ceres, by Dolendo; and various, by Valck, &c.  | 11 |
| 297 | THE WORKS OF C. G. E. DIETRICH, with a proof of the title additional, and a few other proofs and variations   | 90 |

- 298 Various Religious and Historical subjects, by Lucas Kilian, &c. — — 10
- 299 A collection of curious fanciful subjects, designed as Decorations for Goldsmith's Work, by Christopher Jammitzer, RARE — — 71
- 300 The Works of Jonas Umbach, consisting of Religious subjects, Landscapes, Domestic Scenes, &c. — 85
- 301 The Entombment, Peter and John curing the Lame, &c. by Lambert Suavius — — 20
- 302 Subjects relating to Roman History, the Queen of Sheba visiting Solomon, &c. all by Cuerenhert 15
- 303 The Head of Medusa, and other Heads, after the Antique, by F. Hogenberg; Allegorical subjects, by M. Greuter, &c. 15

## FOREIGN PORTRAITS,

*Continued from Page 19.*

- 304 Antoine Arnauld, after Champagne, by Edelinck, Drevet, &c.; Moses Amyraldus, by Lombart; Henri d'Argouze, by Lenfant; Nicolas L'Archer, by Bazin; Martin de Barcos, by Van Schuppen; F. de Berthemet, by Landry, &c. 10
- 305 Antoine Arnauld, by Simonneau, &c.; Louis Gorin de St. Amour, by Habert; Natalis Alexander, by Van Schuppen and Duflos, &c. — — 14
- 306 Johannes Van Arxhouck, by Houbraken, *proof before any letters*; Jerome Van Alphen, by Houbraken; Antoine d'Albizi, by Pitau; Marcus ab Aviano, by Amling, &c.; David Algower, by Bernigeroth, &c.; various Monks, by Galle, &c. — — 41
- 307 Jean Paul Bignon, by Edelinck, *two different plates*; and the same, by Simonneau; François Blanchart, by Nanteuil, two impressions, *one before the inscription underneath*; Pierre Bouchu, by Nanteuil, &c. — 6
- 308 Jean Paul Bignon, after Rigaud, by Thomassin, two impressions, *one before the alteration of the year of his age*; The same, by Schmidt, Duflos, &c. *proofs before letters*, &c. 10
- 309 Jean Paul Bignon, after Rigaud, by Drevet, in five different states.—1st, *before the dots in the oval, before the second figure was added to the year of his age, and before the name Hyacinth was prefixed to that of Rigaud, and Pierre to that of Drevet. In the 4th and 5th states the face is much altered, and the age is* 66 — 5

- 310 Orontius Finé de Brianville, after Rigaud, by Drevet; Pierre Bouchu, by Nanteuil; Nicolas Blampignon, by Edelinck; Amable de Bourzeis, by Gantrel; Pierre Barbereau, after Champagne, by Grignion, *proof before any letters*; Benedictus Brachet, by Crespy, &c. — 21
- 311 Alexius du Buc, by Trouvain, *before the Latin verses underneath*; Samuel Bochart, by Van Schuppen; Laurence Boucher, by Habert; Joannes Berchmans, by Wierix, &c. — — — 21
- 312 Henricus Van Born, after Maes, by Blooteling, *mezz.* three impressions, *one before any letters*; Martin de Barcos, by Van Schuppen; Francis Burmann, Nicolas Bützow, Jean Burlugay, Johannes Bugæus, by Matham, &c. — 24
- 313 Joannes Bogardus, after F. Hals, by V. Velde; Christian F. Boerner, by Bernigeroth, &c.; Cornelius Bosch, Johan. Conrad Bobel, by Kilian; Hieron; Burcardus, &c. — 52
- 314 Antoine Chasse, by Van Schuppen; Angelus de Cambelas, by Vallet; Jean Baptiste Chaubert, by Crespy; Louis Bouton de Chamilly, by Gantrel, &c. — 8
- 315 François de la Chaise, by Gantrel, &c.; Abbé de Conti, by Morin; Antoine Chasse, by Van Schnppen; Nicolas Caussin, by M. Lasne, &c. — — 9
- 316 Andreas Colvius, by Savery; Jacopus Crucius, by Suyderhoef; Cæsar Caietanus, by Bloemart; Gratianus Cornely, by V. Velde; Petrus Canisius, by Pontius; Arnold Cornely, by Delff; Gilbert de Choiseul, by Morin, &c. — 25
- 317 Péré la Chaise; and various eminent Clergy — 29
- 318 Stephanus Crachtius, by Matham, *with and without the German verses*; Jacobus Curinus, by Van Dalen, *proof before letters*; Antoine Cloche, by Gantrel; Jacobus de Cornier, by Picart, &c. — — 7
- 319 Philippus Despont, by Van Schuppen; Stephanus Daurat, by Vallet; Pet. Payen D. Deslandes, by Nanteuil; Leonardus Delamet, by Drevet; François d'Aligre, by Duflos, &c. — 6
- 320 Various Clergy, by Suyderhoef, Delff, Houbraken, &c. — 25
- 321 Balthazar Henri de Fourcy, after Rigaud, by Drevet, *two impressions, one with the inscription from Martial, and before the address*; Basile Fouquet, by Nanteuil, &c. — 7
- 322 N. Feuillet, Antonio Furetiere, and Gregorius de la Forge, by Edelinck, &c. — — 16
- 323 Various portraits of Clergy — — 25

- 324 Carolus Gobinet, after Largilliere, by Edelinck, two impressions, *with variations in the inscription* ; Jacobus Gabriel Grillot, by Balechou ; Pierre Gillet, by Drevet ; Guillaume de Guercy, by Blot, &c. — — 6
- 325 Aloysius Gonzaga, by Vermeulen, and various portraits of Clergy — — 16
- 326 Various portraits of Clergy, by Mellan, Morin, Habert, &c. 19
- 327 Andreas Hameau, by Edelinck ; Ludovicus Hideux, by Drevet ; and various other Clergy, by Vermeulen, Houbraken, &c. 15
- 328 Jordanus Hilling, by Audran ; and various Ecclesiastics, by Suyderhoef, Houbraken, Delff, Kilian, &c. 35
- 329 Various portraits of Clergy — — 33
- 330 Andrée Vander Kruyssen, by Matham, *proof before letters* ; Joannes Koetsius, by Suyderhoef ; *with the Dutch verses* ; Pierre Jurien, by Gole, &c. — — 8
- 331 Dominique de Ligny, by Van Schuppen ; The same, by Nanteuil ; Jules Paul de Lionne, by Nanteuil ; Gerbrandus Van Leeuwen, by Edelinck, *proof before letters, and an impression without the painter's name* — 5
- 332 Jules Paul de Lionne, by Edelinck ; G. P. de Maleurier Langeron, by Ditto ; Pierre du Laurens, by Vallet, &c. 6
- 333 Bertrand Claude Tachereau de Linyeres, by Balechou ; Raymond Berenger de Lorraine, by Landry ; Jules Paul de Lionne, by Edelinck, &c. — 7
- 334 Melchior Leydecker, by Valck ; and other Portraits of Ecclesiastics, by Van Schuppen, Blooteling, Picart, &c. 25
- 335 Ignatius Loyola, by Poilly, *PROOF BEFORE LETTERS, and another before the engraver's name, and before the lines on the book, &c.* — — 4
- 336 Various Portraits of Martin Luther — — 15
- 337 Pierre le Moyne, after Champagne, by Poilly, two impressions, *one a proof before any letters, and before the arms were finished* ; Michael de Marolles, Francois Malier, and Michael le Masle, all by Nanteuil ; *of the latter, two impressions, one before the alteration of the date 1658 to 1661* 6
- 338 Ludovicus Moreri, by Edelinck ; Claude de St. Marthe, by Habert and Edelinck ; Mathieu de Morgue, by Pitau ; Gilles Menage, and Pierre de Monchy, by Van Schuppen, &c. 9
- 339 Jean Antoine de Marouille, etching by C. Coypel, *in six different states* ; The same, by Thomassin ; Michael le Masle, and De Melleville, by Lenfant — 10

340	Leonardus Marius, by Matham, <i>with his address</i> ; Abbé de Marolles, by Edelinck ; Johannes Müller, by Falck, &c.	8
341	Various portraits of Ecclesiastics, by Van Schuppen, Houbraken, Clouwet, P. à Gunst, Suyderhoef, &c.	15
342	Various Clergy, by Habert, Bloemart, V. Velde, &c.	15
343	Ditto, by Van Schuppen, Edelinck, &c.	14

## WORKS OF RUBENS.

*Continued from page 21.*

344	Our Saviour and the Apostles, by Iselburg	—	14
345	The Apostles, various Saints, &c. by Galle, and Borrekens	27	
346	The Apostles, and various heads of Saints, by Ryckemans, Vorsterman, &c.	—	39
347	The Death of St. Anthony, by Clouwet, <i>fine</i> ; St. Augustine, by Voet ; St. Christopher, by Eynhouedts, &c. ; The Conversion of St. Bavon, by Pilsen	—	7
348	The Martyrdom of St. Andrew, by Voet ; The Conversion of St. Bavon, by Pilsen ; St. Francis receiving the Stigmata, by Vorsterman	—	3
349	St. Ignatius Loyola, casting out Devils, by Marinus : St. Francis Xavier raising the Dead, by Ditto	—	2
350	St. Francis Xavier raising the Dead, by Marinus, FINE PROOF BEFORE ANY LETTERS	—	1
351	The Communion of a Saint, PROOF BEFORE ANY LETTERS, <i>fine</i>	—	1
352	Various Saints, by Vorsterman, Galle, Soutman, &c.	10	
353	St. Ignatius Loyola, and St. Francis Xavier, by Bolswert, &c.	—	5
354	St. Ildephonse, and St. Just, by Witdouc ; The Martyrdom of St. Lawrence, by Vorsterman, with a reverse	4	
355	The Martyrdom of St. Thomas, by Neefs ; St. Roch, by Pontius ; The Martyrdom of St. Lievin, by Caukerken, <i>before the address of Hollander</i>	—	3
356	The Martyrdom of St. Lawrence, by Galle ; St. Martin, of Tours, by Ditto ; Coronation of a Bishop, by Soutman, <i>fine</i> ; St. Roch, reverse ; and St. Francis bearing Three Globes, the top of a Thesis, by Pontius	—	7
357	Various Saints, by Bolswert, &c.	—	25
358	St. Barbara, and St. Catharine, by Vorsterman, Bolswert, Galle, &c. ; St. Cecilia, by Lommelin, &c.	—	10

- 359 St. Cecilia, by Witdouc, and Bolswert ; Martyrdom of St. Catharine, by Leeuw, *fine* ; The Virgin with the Rosary, by Lommelin — 4
- 360 Various Female Saints, by Vorsterman, Galle, and Bolswert, &c. — — 13
- 361 Various Saints, by Bolswert, Galle, De Bailliu, &c. 15
- 362 Various Female Saints, by Bolswert — 20
- 363 The History of Achilles, by Ertinger, with the counter-proofs, *the set complete* — 16
- 364 The Discovery of Achilles, by Ryckemans, &c. ; Meleager and Atalanta, etching by Meyssens, *in two states* ; Eneas saving his Father Anchises, etching ; Eneas descending into the Shades, by Vorsterman ; The Hospitality of Philemon and Baucis, &c. — 8
- 365 The Three Graces, by De Jode, *with the first address, very fine* ; The Judgment of Paris, by Lommelin ; PROOF, BEFORE THE DEDICATION ; The Repose of Diana, by Lotiys ; Ixion and Juno, by Van Sompel — 4
- 366 Venus rising from the Sea, by Soutman ; Progne bringing her Son's Head to her Husband, by Galle ; The Judgment of Paris, by Lommelin — 3
- 367 Rape of Proserpine, by Soutman, *proof before his name* ; The Triumph of Venus, by Avril, *proof before letters* ; The same, by Gregory ; Venus, after Titian, by Soutman 5
- 368 Drunken Bacchus, by Van Orley, *fine* ; Satyrs, with Fruit and Flowers, by Bolswert ; The Triumph of Bacchus, by Popels ; Silenus drunk, by Bolswert, *proof before his name*, &c. — — 6
- 369 Silenus led by Satyrs, by Soutman ; Bacchanalian Pieces, by Suyderhoef, and Voet ; and Silenus, a wood-cut, by Jegher, *all very fine* — 5
- 370 The Battle of the Amazons, on several sheets, joined, by Vorsterman, *fine* — — 1
- 371 The Continnence of Scipio, by Bolswert ; Erichon in the Basket, by Van Sompel ; The Sultan and his Vizier, by Soutman ; Romulus and Remus suckled by the Wolf, *very fine* — — 6
- 372 Thomyris ordering the Head of Cyrus to be plunged into a basin of Blood, by Pontius, *very fine* — 1
- 373 Roman Charity, by Voet, and Caukerken ; Thomyris with the Head of Cyrus, by Duchange ; Time rewarding Industry, and punishing Idleness, by Couchet ; Abundance, by Van Kessel — — 8



- 374 The Battle between Constantine and Maxentius, by Moncor-  
net; Ixion and Hippodamia, by P. de Bailliu; Hercules, a  
wood-cut, by C. Jeghers — 4
- 375 Neptune and the Earth, by P. de Jode, *proof before letters*;  
Sea Nymphs, &c. by De Jode, *first address*; Seneca in the  
Bath, by Voet and Galle; Soldiers Merrymaking, by Van  
Dalen, *proof* — — 5
- 376 The Garden of Love, by Clouwet, and Lempereur; The  
same, a wood-cut, by C. Jegher — 3
- 377 Allegorical subjects, by Van Kessel, Galle, &c. 10
- 378 Nature adorned by the Graces, by Van Dalen; Old Lady at  
her Toilet, *proof*; Old Woman and Boy with a lighted  
Candle, by Stahl, &c. — 8

## DUTCH ETCHINGS.

*Continued from page 24.*

- 379 K. DU JARDIN . HIS WORKS, COMPLETE, VERY FINE SET,  
SEVENTEEN OF WHICH ARE BEFORE THE  
NUMBERS — 52
- 380 J. JORDAENS . . Various etchings of Religious and Mytho-  
logical subjects, and one of a Man drawing  
a Cow out of the Water, *PROOF, rare* 8
- 381 T. VAN KESSEL . Eleven of Animals, after Vander Hecke,  
*fine early impressions*; and two Heads  
from Van Dyck — 13
- 382 ————— Large plates of Battles, from Peter Snayers,  
*fine and scarce* — 6
- 383 PETER DE LAER . Horses, &c. (1 to 3); Two Horsemen,  
(17), &c. — 6
- 384 JOHN LUTMA . . The Portrait of his Father; Four Heads  
of Janus Lutma, Vondel, &c. executed  
with the Mallet; and Head of St. John,  
after Rubens — 6
- 385 ————— Four upright Landscapes, *scarce*; Obelisk  
erected at Rome by Innocent X. *very*  
*fine, &c.* — 7
- 386 ————— HIS OWN PORTRAIT, REPRESENTED FULL  
FACE, WITH A HAT ON, DRAWING; VERY  
SPIRITEDLY ETCHED IN THE MANNER  
OF REMBRANDT, VERY FINE AND EX-  
TREMELY RARE — 1

- 387 C. MATTEUS . . . A set of five Landscapes, *three only of which are described by Bartsch, as the whole of his works, FINE AND RARE* 5
- 388 DIRK MAAS . . . A set of twelve of Soldiers, &c. in different positions, and nine of Horses exercising 21
- 389 J. MARTSS DE JONGE Different subjects of Soldiery and Battles, (1 to 6); *and two others not known to Bartsch, fine and scarce* 8
- 390 ————— Duplicates of the two last mentioned subjects, one a small oval, representing Soldiers playing at Cards, a Horse standing by the side of them; the other a Charge of Cavalry; and a Skirmish of Soldiery, (No. 3) — 3
- 391 J. VANDER MEER } Sheep in a Landscape, (2), *a fine old im-*  
DE JONGE . . . } *pression* — 1
- 392 A. MEYERINGH . . . His Work complete, (1 to 26), with a reverse of No. 12, *fine impressions* 27
- 393 MOLENAER . . . The Debauch, *his only etching, very scarce* — 1
- 394 P. MOLYN . . . A set of four Landscapes with Figures, *the only etchings by this master, fine and very scarce* — 4
- 395 C. MOYAERT . . . Nine etchings of Landscapes, with Scriptural subjects introduced; and three by JAN MIEL — 12
- 396 H. NAIWJNCX . . . Set of eight Landscapes, (1 to 8), *rare and very fine* — 8
- 397 ————— Set of eight ditto, upright, (9 to 16), *ditto* — — 8
- 398 ————— A duplicate set of the smaller Landscapes, (1 to 8), *equally fine* 8
- 399 ————— A duplicate set of the upright Landscapes, (9 to 16), *corresponding in impression with the last* — 8
- 400 F. DE NEVE . . . The whole of his Works, (1 to 14), *with the exception of the first* 13
- 401 P. NOLPE . . . The Breaking of St. Antony's Dyke near Amsterdam; and the Entry of Henrietta Maria into Amsterdam, long etching on three sheets, *both scarce and fine* 2

402	P. NOLPE . . .	The Interior of a Stable; and various large Scriptural subjects, after Paul and Peter Potter	—	6
403	—————	Landscapes, from Van Nieulant; Allegorical subjects, &c.		15
404	VANDER NOORDT	Landscape with Ruins, after P. de Laer, PROOF, <i>very rare</i> ; and two Landscapes, by GILLES NEYTS	—	3
405	J. OSSENBECK .	Group of Dogs, (8); The Two Asses, (13); La Caffarelle, (25); The Fountain of the Triton, (26); and the House of Wenzelsberg, (27), <i>all very rare and fine</i>		5
406	—————	Two Landscapes, after S. Rosa, (28 and 29); Christ in the Storm, after De Vlieger, (30); and the Boar Hunt, from P. de Laer, (31), <i>ditto</i>	—	4
407	A. VAN OSTADE .	A FINE SET OF HIS WORKS, including the painter WITH THE HIGH CAP; the Village Fair, FIRST STATE; The Pig Killer, FIRST STATE; The little Topers, DITTO, &c.	—	55
408	W. PANNEELS .	Various Scriptural and other subjects from Rubens	—	14
409	—————	The Fall of Phaeton, in a circle, after Rubens, <i>very rare</i> ; and others from the same painter	—	13
410	W. PEETERS . .	Various Huntings; in the distances are represented Views in the neighbourhood of Paris, &c.	—	5
411	PAUL POTTER .	Set of eight of Cattle, called "The Bull Book," (1 to 8), <i>first address, fine and rare</i>	— —	8
412	—————	The White Horse, (9); and Cows coming down a hill, (14), &c.		3
413	—————	The Piping Shepherd, (15), <i>Clement de Jonge excudit, fine</i>		1
414	Two portfolios, half-bound green morocco, with holland wrappers, measuring 23 in. by 19, lettered DUTCH SCHOOL, vol. 9 and 10	—	—	2
415	Two ditto	ditto, vol. 11 and 12	—	2
416	Two ditto	ditto, vol. 13 and 14	—	2

*End of the Third Day's Sale.*

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## FOURTH DAY'S SALE.

THURSDAY, the 8th Day of MAY, 1834,

*At Twelve for One precisely.*

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### ENGRAVINGS, AFTER DUTCH AND FLEMISH PAINTERS.

LOT

- |     |   |   |   |    |
|-----|---|---|---|----|
| 417 | Landscapes, Views in Flanders, after Velvet Breughel, by Le Bas   | — | — | 8  |
| 418 | Various Landscapes, after Breenberg, Brandt, &c. by Le Bas; Flemish Recreation, after Breughel, by Moyreau; The Showman, after Brakenberg, by Le Mire; Plaisirs de la Danse, &c. after Brakteilburg, by Le Bas, &c.                               | — | — | 10 |
| 419 | Views of Amsterdam and Coblentz, after Both, by Le Bas; Landscapes, after Breenberg, P. Bril, &c. by Ditto; The Dutch Surgeon, after Brouwer, by Marinus, &c.   | — | — | 10 |
| 420 | The Departure of Hagar and Ishmael, after Dietricy, by Le Veau; Landscapes, with Cattle and Figures, after Ditto, and Karl du Jardin, by Le Bas, &c.; Alexander visiting Apelles, after Dietricy; La Bonne Femme, after Gerard Dow, by Feigl, &c. | — | — | 9  |
| 421 | Christ healing the Sick, by Flipart, <i>proof before letters</i> ; Cain and Abel, by Daullé; The Circumcision, by Felner, &c. all after Dietricy  | — | — | 6  |
| 422 | La Gaiété Conjugale, La Felicité Villageoise; L'Enfant Cheri; Bonheur du Menage, &c. after Freudeberg, by De Launay, &c.  | — | — | 6  |
| 423 | Le Negociant Ambulant; Le Soldat en Semestre; Complaisance Maternelle; L'Instant Favorable, after Freudeberg, by Ingouf, &c.  | — | — | 8  |
| 424 | Landscapes, and Hunting Pieces, after Van Falens, by Le Bas; View of Rotterdam, after Van Goyen, by Bacheley, &c. Venus and Cupid, after G. Flinck, by Van Dalen  | — | — | 10 |
| 425 | Landscape, after Hobbima, by Earlom, <i>proof before letters, fine</i> ; Dutch Boors, after Hemskirk, by Earlom; The Grace, after Van Herp, by Greenwood, <i>proofs before letters</i>  | — | — | 8  |

- 426 Landscapes, with Figures and Animals, after Hackaert, Hon-  
dius, &c. by Aliamet, Le Bas, &c. — 12
- 427 Christ bearing his Cross to Calvary, after Van Hoeck, by  
Voet; and the Saviour crowned with Thorns, after Ditto,  
by Vanden Steen; Part of Holbein's Dance of Death, by  
Mechel; St. Francis, by V. Leeuw, &c. — 14
- 428 Landscapes, Views in Flanders, &c. with Figures and Ani-  
mals, after Lingelback, and Michau, by Le Bas, &c.; va-  
rious, after Metz, Mieris, and others — 13
- 429 The Misers, after Quintin Matsys, by Earlom, *proof*; The  
Musical Lady, and Sealing a Letter, after Metz, by  
Watson, *the latter a proof*; An Old Man sitting before a  
Fire, after Van Eckhoudt, by Greenwood, *proof before  
letters*, &c. — — 7
- 430 The Bull, after Paul Potter, etching, by Denon; The same,  
by Masquetier, &c.; Landscapes, after Polemberg, Pinacker,  
&c. by Le Bas — — 10
- 431 Sea Pieces, after Peters; Landscapes, after Ruysdael, &c. by  
Le Bas — — 14
- 432 The Supplication to Venus, after Netscher, by Dugoure,  
*proof before letters*; Diana and Actæon, after Rottenhamer,  
by Beauvarlet; The Apparition of St. Nicholas, by Wit-  
doud; Wild Boar Hunt, after Snyders, by Zaal; Wild  
Boar attacked by a Lioness, after Ditto, by Earlom, *fine,  
proof*, &c. — — 7
- 433 The Young Musicians, after Schalken, by Haid; and the  
Singing Master, after Ditto, by Earlom, *both proofs before  
letters*; Various mezzotintos, after Netscher, Schalken,  
&c. by Faber, Mc'Ardell, Watson, &c. *some proofs* 11
- 434 Girl reading a Letter, &c. after Terburg; Corps de Garde  
Hollandois; others, after Schalken, Jan Steen, Mieris, &c.  
*some proofs* — — 9
- 435 Landscape, with Cattle, after Vandevelde, etching, by Denon;  
Chasse Royale, after Ditto, by Le Bas; Landscapes, with  
Cattle, after Wynants, Weirotter, &c. — 10
- 436 Landscapes, with Figures, after Weirotter, Wagner, &c.; The  
Skittle-players, &c. after Jan Steen — 9
- 437 Chambre d'Accoucher Hollandaise; Corps de Garde; La Fête  
de St. Nicolas, and others after C. Troost, by Tanjé 6
- 438 L'Amant Peintre; La Fille Rusée; Proposition de Mariage, and  
others after C. Troost, by Tanjé — 8

439	Landscapes, with Cattle and Figures, after Vandevelde, Vanderneer, &c. by Le Bas	—	6
440	Landscapes, with Figures and Horses, after Wouvermans, by Le Bas, &c.	—	10
441	Halt of Cavalry, Wild Boar Hunting, &c. after Wouvermans, by Le Bas	—	5
442	Various Landscapes, with Cattle, after Berghem		8
443	Landscapes and Cattle, after Berghem, by Danckerts, &c.		15
444	Landscapes, with Cattle, after Berghem, by Suyderhoef, Danckertz, &c.	—	10

## FOREIGN PORTRAITS,

*Continued from Page 29.*

445	Petrus Nahuys, by Houbraken, <i>proof</i> ; David Nuyts, by Suyderhoef; Pierre Nicole, by Vermeulen, <i>proof before letters</i> , &c.	—	18
446	A large folio print, by Jul. Goltzius, containing miniature Portraits of Monks belonging to the Monastery of St. Omer, founded by the Disciples of Columbanus; Various Portraits of Clergy, by Matham, Bloemart, &c.		17
447	Andochius Pernot, after Rigaud, by Chereau, two impressions, <i>one before any letters</i> ; Michael le Pelletier, by Van Schuppen; Henri Charles Arnauld de Pomponne, by Picart		4
448	Nicolas Parfaict, by Poilly; The same, after Nanteuil, by Edelinck; Antonius Perier, by Giffart; Antoine François Prevost, by Schmidt, and Wille, &c.	—	12
449	Emmanuel Pinto, by Daullé; St. Vincent de Paule, by Van Schuppen, <i>proof before letters</i> , &c.	—	10
450	Dierck Philips, by Koning, <i>fine</i> ; Joannes Putkamer, by Matham; Johann Georg. Palm, by Frihsch, &c.		23
451	Petrus Puteanus, by Nanteuil, &c.; Paschasius Quesnel, by Gole, Pitan, &c.; Gulielmus Quisthout, by Lauwers, &c.		15
452	Ambrosius Plettenberg, by Matham, <i>two impressions, one before the engraver's name</i> , &c.; Rudolphus Petri, by Van Dalen, &c.	—	16
453	Nicolas Rigaltius, by Edelinck; Bouthillier de Rancé, by Habert; Guido de Seve de Rochechouart, by Lenfant; P. Routier, by Colin; Paul Rainaud, by Audran, &c.		9

- 454 Séve de Rochechouart, by Lenfant ; Jacobus Rolandus, and others by Delff ; Jan Isaak Rauwertz, by Houbraken, *one before the letters*, &c. — 14
- 455 Joannes Roos, after V. der Werff, by P. á Gunst, *proof and letters* ; Revijs, by Suyderhoef ; Bouthillier de Rancé, by Giffart, *proof* ; The same, by Van Schuppen, &c. — 14
- 456 Le Maistre de Sacy, after Nanteuil, by Van Schuppen, *two impressions, one before any letters* ; Simianes de Gordes, by Van Schuppen ; Jacques de Souvré, after Mignard, by Lenfant ; Philip of Savoy, by Lombart ; Pierre Seguin, by Pitau — — 6
- 457 Antoine de Singlin, by Wille ; The same, *a proof* ; Jean Baptiste Santeuil, two different, by Edelinck ; François Robert Secousse, after Rigaud, by Audran ; Jacques de Souvré, by Lenfant — — 7
- 458 Joannes Stalpard, and Rippertus Sixtus, by Delff ; Paolo Sarpi, by Cattini ; Rutgerus Schutte, by Houbraken ; Dominique Spany, by Gunst, *proof* ; Claude Saumaise, *proof*, &c. — — 12
- 459 Jacobus Sirmondus, by Vermeulen, *proof and letters* ; Caspar Streso, by Matham ; Caspar Sibelius, by Suyderhoef ; Andreas Suavius ; Eleazar Swalmius, by Conradus, *two impressions, with differences*, &c. — 10
- 460 Cæsar Alexander Scaglia, after Vandyke, by Pontius, *three impressions, with variations, one before the engraver's name, and the Latin verses* ; Sanson, by Edelinck, *unfinished proof* ; Jean Smith, by Gole, *proof*, &c. — 17
- 461 Daniel Segers, after Livens, by Pontius ; Carolus Scribaní, after Vandyck, by Ditto ; Henricus Slatius, by C. de Pas, &c. — — 23
- 462 Paul Tallemant, and Sebastian Lenain de Tillemont, by Edelinck, Joannes Chaillon D. de Thoisy, by Roulet, *two impressions, one before the dedication and address* — 4
- 463 Claude Thevenin, two different, by Nanteuil ; Abbé de Tonnerre, by Nanteuil ; Eustache Teissier, by Van Schuppen ; Paul Tallemant, by Edelinck ; Louis Thomassin, by Van Schuppen, &c. — — 7
- 464 François Tallemant, after Nanteuil, by Picart, *three impressions before any letters, and another with the engraver's name only etched in* ; Louis Thomassin, two different, by Van Schuppen ; Sebastian Truchet, by Thomassin, &c. — 12

465	Camillus le Tellier de Louvois, after Largilliere, by Roullet; The same, small oval, by Audran; François Tallemant, by Picart, &c.	—	—	14
466	Antonius de Tassis, after Vandyck, by Neefs; Jacobus Trig- landius, by Van Dalen; and various other Clergy			23
467	Vignerot, Abbé de Richelieu, by Poilly, <i>without any in- scription</i> ; The same, after Champagne, by Morin, <i>proof before letters</i> ; Antoine Vigier, by Lauwers; Jacobus Uli- gerus, by Matham, &c.	—		6
468	J. Nicolas Visscher, by Matham, <i>three impressions with differences</i> ; François Valentin, by Gunst; Claude de la Vie- uille, by Berterham, <i>proof and letters</i> ; Joannes Verjusius, by Van Schuppen, &c.	—		12
469	Antoine Vigier, by Lauwers; and various Clergy, by Matham, Houbraken, Gole, Van Schuppen, &c.	—		20
470	Joannes Banning Wuytiers, by Matham, <i>three impressions, two before the Latin verses, but on one of them the verses are beautifully written</i> ; Herman Witsius, by P. à Gunst, <i>proof before letters</i> ; Peter Wassenburg, by Rokesz; Van- der Weyen, by Munnichuisen, &c.	—		12
471	Various Clergy, chiefly Dutch	—		22
472	St. François Xavier, by Vermeulen, Bolswert, &c.			8
473	Various Clergy, by Mellan, Lasne, C. de Passe, Gantrel, &c. <i>several proofs</i>	—		30

## WORKS OF RUBENS,

*Continued from page 31.*

474	A Lion and Tiger Hunt, by Suyderhoef; and the same, by Bolswert, <i>both very fine</i>	—		2
475	The Wild Boar Hunt, by Van Kessel; and Lion Hunt, by Leeuw, <i>very fine</i>	—		2
476	Wild Boar Hunt, by Leeuw; and The Wolf Hunt, by Ditto, <i>brilliant impressions</i>	—		2
477	The Lion and Hippopotamus Hunts, by Soutman, <i>very fine</i>			2
478	The Hippopotamus Hunt, by Leeuw; and the Boar Hunt, by Van Kessel, <i>fine and rare</i>	—		2
479	The Wild Boar Hunt, and the Wolf Hunt, by Soutman, <i>fine</i>	—	—	2
480	The Wild Boar Hunt, by Soutman, <i>very fine</i>			1



- 481 Set of Lions, by Blooteling, *three of them proofs, very rare* ;  
Lion Hunting, &c. by Le Bas ; A Flemish Fête, by Fessard,  
&c. — — 8
- 482 Maximilian, Arch-Duke of Austria ; Albert and Isabella Clara  
Eugenia, by Suyderhoef, and Van Sompel ; Elizabeth,  
Queen of Spain, and Anne of Austria, by Lotiys 6
- 483 Albert, Arch-Duke of Austria, and Isabella Clara Eugenia, by  
Müller, *the first a proof before the words " Cum Privi-  
legio "* — — 2
- 484 THE ARCH-DUKE ALBERT, AND ISABELLA CLARA EUGE-  
NIA, BY MULLER ; CURIOUS PROOFS, THE HEADS ONLY  
FINISHED, VERY RARE — 2
- 485 Il Conde Olivares, by Pontius, with a reverse ; Charles de  
Longueville, Comte de Bucquoy, by Vorsterman, *proof be-  
fore letters* — — 3
- 486 Isabella Clara Eugenia, by Pontius, &c. ; Count Olivares, by  
Ditto, &c. — — 7
- 487 Philip IV. of Spain and his Queen, by Pontius ; Ferdinand, by  
Ditto ; Rubens, by Ditto — 4
- 488 J. Roelans, by Pontius, *proof* ; Emanuel Sveiro, by De Jode,  
*proof and letters* ; Rubens, by Pontius — 4
- 489 Rubens and his Wife, by McArdell ; Rubens's Children, by  
Tassaert ; and Helena Forman, by Pether, *all fine proofs  
before letters* — — 3
- 490 Rubens's Children, with their Nurse, by M<sup>c</sup>Ardell, and Tassa-  
ert, *the latter a proof before letters* ; Helena Forman, &c. 6
- 491 The Duke and Duchess of Brabant, by Vanden Steen, *proof  
and letters* ; Heads, wood-cuts, by Jegher, &c. 10
- 492 Various Heads from the antique, by Witdouc, Bolswert, Pon-  
tius, and Vorsterman — 14
- 493 Gems, Cameos and Intaglios, from the antique, by Vorsterman,  
&c. *some proofs* — 14
- 494 Various designs for a drawing book ; Heads from the antique,  
by Pontius, Vorsterman, and others — 36
- 495 Various Triumphal Arches, Public Rejoicings, and Allegorical  
subjects, in honor of the Entry of Ferdinand of Austria into  
the City of Antwerp in 1635, by Neefs, Van Thulden,  
Bolswert, &c. — — 42
- 496 The set of small Landscapes, by Bolswert, &c. *with four ad-  
ditional proofs, &c. very fine* — 26
- 497 The set of large Landscapes, by Bolswert, and Clouwet, *very  
fine* — — 6

498	Rubens's House at Antwerp, by Harrewyn ; Landscapes, by Major, Voet, and Van Kessel	—	6
499	Miscellaneous Title Pages for Books, Missal Borders, Allegorical subjects, &c. after Rubens, Quellinus, &c. by Galle, Collin, Neefs, &c. <i>many proofs</i>	—	160

## WORKS OF VANDYCK.

590	Samson and Dalilah, by Snyers, <i>two impressions</i> , ONE A BEAUTIFUL PROOF BEFORE ANY LETTERS	—	2
501	Different Holy Families, by Bolswert, <i>first address</i> , <i>fine</i>	—	3
502	Virgin and Infant Saviour, by Pontius, <i>proof before the dedication</i> , &c. ; Marriage of St. Catharine, by Bolswert ; Virgin and Infant Saviour, by Snyers ; The same, with St. Rosalie receiving the Chaplet, by Pontius	—	5
503	Virgin and Infant Saviour, by Massard ; The same, and the Marriage of St. Catharine, by Blooteling, ALL PROOFS BEFORE THE LETTERS	—	3
504	Virgin and Infant Saviour, by Galle, De Bailliu, Waumans, &c.	—	8
505	Christ healing the Cripple, by De Jode ; Christ betrayed, by Soutman ; Holy Family, by Clouwet, &c.	—	6
506	Presenting the Reed, by Galle, Drevet, and Falck ; Crucifixion, by Beckett, &c.	—	7
507	Christ crowned with Thorns, by Bolswert, FIRST STATE, <i>before the cross lines on the Soldier's leg</i> , <i>very fine</i>	—	1
508	The Crucifixion, with the Soldier presenting the Sponge, by Bolswert, <i>first address</i> , <i>very fine</i>	—	1
509	The Crucifixion, and the Three Crosses, by Bolswert, <i>ditto</i>	—	2
510	Raising the Cross, by Bolswert, <i>before the alteration in the horse's foot</i> , <i>very fine</i>	—	1
511	The Crucifixion, by De Bailliu ; The Dead Saviour, by Pontius, Bolswert, and Van Wyngaerde	—	4
512	The Dead Saviour, by Vorsterman, Van Caukerken, &c.	—	4
513	The Dead Saviour, attended by the Virgin and Angels, by Vorsterman, <i>before the words " et exsud."</i> EXTRA FINE	—	1
514	The Apostles, by Van Caukerken ; Martyrdom of St. Agatha, <i>proof</i> ; St. Jerome, by Galle, &c.	—	18
515	St. Herman Joseph, by Pontius, <i>proof before the dedication</i> ; Descent of the Holy Ghost, by Caukerken ; St. Bonaventura, by Lommelin ; St. Augustine, by De Jode ; Christ and Nicodemus, after Seghers, by De Jode	—	5

- 516 St. Francis, by Vorsterman, *proof before letters*; and other Saints, by Van Schuppen, Waumans, Clouwet, &c. 8
- 517 Jupiter and Antiope, by Soutman; Drunken Silenus, by Bolswert, and Vander Steen, *the latter before the name of Vandyck*; Charity, by Van Caukerken; Mars and Venus, by Waumans, &c. — — 7
- 518 Rinaldo and Armida, by De Bailliu, and De Jode, *the latter with the address of Joan. Caspeel, very fine* 2
- 519 Rinaldo and Armida, by De Bailliu, and De Jode, *the first address, ditto* — — 2
- 520 Time clipping the Wings of Love, by McArdell; Venus and Cupid, by Earlom, *both fine proofs before letters*; James Stuart, Duke of Richmond, by Earlom, *proof*; Vandyck in the character of Icarus, by Watts — 4
- 521 Marquis de Mirabelle, by Blooteling; Marselar, by Galle, *two impressions with variation*; Nicolas Rockox, by Pontius, *three impressions with ditto*; Johanna de Blois, by De Jode, *proof and letters, &c.* — 9
- 522 Anthonius Van Opstal, *proof and letters*; Cardinal Bentivoglio, by Morin, *very fine*; N. Chrystyn, by Ditto, *proof before letters, &c.* — — 5
- 523 Lazarus Maharkyzus, by Barras; Marquis of Moncada; Justus de Meerstraten, &c. *mezz. scarce* — 6
- 524 Gertrude Vinus, by Vorsterman, and Vermeulen, *both proofs before any letters* — — 2
- 525 Nicolas Rockox, by Vorsterman, *two impressions, one a proof, very fine*; Marquis of Moncada, by Suyderhoef, &c. 5

## DUTCH ETCHINGS.

*Continued from page 33.*

- 526 R. ROGHMAN. . Landscapes, (1 to 5 and 7); Views in the Wood at the Hague, &c. 12
- 527 ————— Set of Views in Holland, (9 to 16), oblong, *fine and scarce* — 8
- 528 ————— The companion set, (17 to 24), *ditto* 8
- 529 ————— THE BREAKING-UP OF THE DYKE AT HOUTEWAEI; FOUR DIFFERENT REPRESENTATIONS ON ONE SHEET.—*Bartsch, who does not appear to have seen the plate entire, describes only one*

- of the subjects, which he says is " tres rare." This impression is very fine and perfect, with the references at bottom* 1
- 530 R. ROGHMAN . . . A set of oblong Landscapes, (1 to 14, page 36), engraved by Gertrude Roghman from the designs of R. Roghman; and four Interiors, by the same, from her own designs — 18
- 531 ————— Six etchings of Coast Views, *not mentioned by Bartsch*; and the Huys te Zuylen, by G. Roghman — 7
- 532 J. H. Roos . . . A set of thirteen of Sheep, Goats, &c. (18 to 30) including the Title, which is more rare than the others; *beautiful proofs before the inscriptions on No. 19 and 25, which divides them into two sets, and before the letters of the alphabet, a to f, on the last six plates*; EXCEEDINGLY RARE AND VERY FINE 13
- 533 ————— The Goat, (35), The newly shorn Lamb and Ram, (36); The Goats, (37); and another of the same set, *unknown to Bartsch*, representing a Goat lying down with his head turned to the right, and a little beyond him another seen from behind; *all fine and extremely rare* 4
- 534 ————— The Shepherd and his Flock in repose, (38) FINE AND EXCESSIVELY RARE. *Bartsch describes this etching as bearing the date 1664, the present impression is dated 1660, consequently is a proof* 1
- 535 RUBENS . . . . St. Catharine standing on a wheel with a sword in her hand; The Magdalen, and St. Francis, *fine* — 3
- 536 ————— A very curious etching, apparently by Rubens, perhaps intended to be typical of the Christian Faith. A Female holds a light, which she screens with one hand from the endeavours of the Devil to extinguish it with a pair of bellows; an Angel on the right is driving him away. Height  $7\frac{1}{4}$  by  $4\frac{7}{8}$ . PROBABLY UNIQUE 1

- 537 J. RUYSDAEL . . The little Bridge, (1); Two Peasants and their Dog, (2); and the Cottage on the summit of a hill, (3) 3
- 538 ————— The Travellers, (4), FINE AND EXTREMELY RARE — 1
- 539 ————— The Corn Field, PROOF *before the name of Ruysdael, and prior to the additional work on the trunk of a fallen tree*; EXCEEDINGLY RARE — 1
- 540 ————— The Landscape with the three Oaks, *fine and very rare*; and the copy 2
- 541 H. SAFTLEVEN . The Wood, (27): and the Great Tree, (28), *both fine and scarce* 2
- 542 J.H.SCHONFELDT Small Heads "Varie Teste de' Capricci," &c.; and the Fable of the Jay plucked of her borrowed plumage, by D. SCHULTZ, *rare* — 9
- 543 C. SAFTLEVEN . Set of twelve of Figures; two large Interiors by Schoevaerts, &c. 15
- 544 D. STOOP . . . The set of Horses, (1 to 12), BEAUTIFUL IMPRESSIONS WITH THE FIRST ADDRESS AND BEFORE THE NUMBERS 12
- 545 STOCADE . . . Venus descending from her Car to visit Adonis, *fine and rare*; Portrait of Vander Borch, by M. SWEERTS, (4); and two Landscapes, by SMEES, (2 and 5) 4
- 546 J. VANDER STOCK Two Landscapes, *fine and rare*; and a View of a Ruined Abbey, by ADRIAN VAN STALBENT, *extremely rare* 3
- 547 SWANEVELDT . . Set of small Landscapes, in ovals, (1 to 24) *fine and scarce* — 24
- 548 ————— Different Animals, a set of seven, (26 to 32); St. John, (34), and the copy; and two Landscapes with Satrys, (49 and 51) — 11
- 549 ————— Set of thirteen Landscapes, Views in Rome, dedicated to Gedeon Tallemant, (36 to 48), *fine* — 13
- 550 ————— Another set of thirteen Views in Rome, (53 to 65) — 13

551	SWANEVELDT . .	Set of four Scriptural subjects, in the early style of Swaneveldt, (66 to 69); Pan and Syrinx, (70), and two copies; and the View of Gondy, (74)	8
552	—————	Set of four oblong Landscapes (77 to 80)	4
553	—————	Landscape with Setting Sun, (81), A BEAUTIFUL PROOF BEFORE THE NAME OF SWANEVELDT; and the companion, the little Wooden Bridge, (82), <i>very fine, with the first address</i>	2
554	—————	Set of Landscapes, Views at Rome, &c. (83 to 94), <i>very fine, first address</i>	12
555	—————	Mercury imposing silence on Battus, (95); and Battus transformed into a Stone, (96) THE LATTER A FINE PROOF BEFORE THE NAME, <i>extremely rare</i>	2
556	—————	Set of four Landscapes, with different representations of the Flight into Egypt, (97 to 100)	4
557	—————	The History of Adonis, (101 to 106), <i>all with the first address</i>	6
558	—————	A set of four, called the Penitents, oblong, Landscapes, (107 to 110), viz. The Magdalen; St. Anthony; St. Jerome; and Elijah fed by Ravens, <i>all first address</i> ; Balaam and the Angel, (111)	5
559	—————	Four upright Landscapes, (112 to 115), <i>three of them with the first address</i>	4
560	—————	Two Landscapes, attributed to Swaneveldt, (Supplement 1 and 2); and others of his composition	8
561	—————	Two Landscapes, by Swaneveldt, in his early manner, not mentioned by Bartsch, PROOFS, <i>the name being written in with a pen</i> ; and another attributed to him, <i>all very rare</i>	3
562	—————	Various Landscapes, from the designs of Swaneveldt	9
563	Two portfolios, half-bound green morocco, with holland wrappers, measuring 23 in. by 19, lettered DUTCH SCHOOL, vols. 15 and 16	— — — — —	2
564	Two ditto	ditto ditto, vols. 17 and 18	2

*End of the Fourth Day's Sale.*

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## FIFTH DAY'S SALE,

FRIDAY, the 9th day of MAY, 1834,

*At Twelve for One precisely.*

— — —

### ENGRAVINGS, AFTER DUTCH & FLEMISH PAINTERS,

*Continued from Page 36.*

#### WORKS OF REMBRANDT, &c.

LOT

- 565 Saul before David, by Leeuw ; The Supplication of Elisha for the Shunamite's Child, by Earlom ; Haman's Condemnation, by Houston ; Interior of a Cottage, with Figures, *the three last, proofs before letters* — 4
- 566 The Tribute Money, by M'Ardell ; The Merchant of Amsterdam ; Holy Family ; Healing the Sick ; Descent from the Cross, &c. — — 6
- 567 The Unjust Steward, by Pether ; Presentation in the Temple by Earlom ; and Lot and his Daughter ; David and Absalom, after Bol, by Haid, *all fine proofs before letters* 4
- 568 Rembrandt's Father, by Greenwood, *proof before letters* ; Rembrandt's Mistress, by Haid ; The Burgomaster Six, by Purcell, &c. — — 9
- 569 Rembrandt's Wife and Mistress, by Haid, and Pether ; Woman plucking a Fowl, *proof* ; Heads, by De Marcenay, Picart, &c. — — 11
- 570 The Burgomasters, by Houston ; The Anabaptist and his Wife, by J. Boydell, *proofs before letters* 2
- 571 A Man holding a Poignard, by Haid, *proof and letters* ; A Man with a Scroll, and a Warrior bearing a Pike, by Pether, *proofs before letters* — 4

- 572 A Philosopher in Meditation, by Phillips ; Warrior holding a Sword, by Pether ; A Jewish Rabbi, by Ditto ; A Warrior in Armour, by Haid, *fine proofs before letters* 4

## TENIERS.

- 573 The Chemist ; Boors regaling ; The Larder, &c. by Le Bas 5  
 574 The Miseries of War ; The Rainbow ; The Bowl-players ; Harvest Home, &c. by Le Bas — 6  
 575 The Flight into Egypt ; Discovery of Achilles ; The Fisheries, &c. by Le Bas, &c. — 9  
 576 Landscapes ; Views in Flanders ; Baths of Vacluse ; Environs de Caudebec ; The Bowl-players ; The Fish Market, &c. by Le Bas, &c. — 11  
 577 Village Merrymaking ; Fishermen ; The Farm Yard, &c. by Le Bas — — 6  
 578 Village Merrymakings ; Views in Flanders, &c. by Le Bas 12  
 579 Chateau de Teniers ; Le Lendemain des Noces ; Guinguette Flamande, &c. by Le Bas — 7  
 580 The Jealous Wife ; The Contented Shepherd ; The Grinder ; The Cobler, &c. by Le Bas — 8  
 581 The Chemist ; The Dentist ; Boors regaling, &c. by Le Bas 11  
 582 The Elements ; The Senses, &c. by the same 11  
 583 The Temptation of St. Antony, &c. by Le Bas ; Dutch Boors drinking and smoking, by Earlom, *proofs before letters*, &c. — — 9  
 584 Village Merrymakings, the large plates, by Le Bas, *very fine* 4  
 585 The Prodigal Son ; The Bleaching Yard ; Village Rejoicings, &c. large plates, by Le Bas, *ditto* — 5

## OSTADE.

- 586 Le Jeu de Trictrac ; Passetems de l'Hiver ; Le Buveur ; Amusemens Hollandais, &c. by Beauvarlet, Chenu, Le Bas, &c. — — 10  
 587 Dutch Boors drinking, smoking, &c. by Basan, and others 12  
 588 Foire Hollandaise, Le Nouveliste ; La Tabagie, &c. by Janinet, *tinted in imitation of drawings* — 8  
 589 The Showman, by Laurie, *mezz. proof before letters* ; Les bons Voisins ; La Bonne Femme ; Le Café Hollandais, &c. by Basan, Benazech, &c. — 6  
 590 Le Menage Hollandois ; La Nourrice ; The Card-players, &c. by Le Bas, Germain, &c. — 8



## FOREIGN PORTRAITS,

*Continued from Page 38.*

## KINGS OF FRANCE, &amp;c.

- |     |  |   |     |
|-----|--|---|-----|
| 591 | Various Kings of France, &c.   | — | 125 |
| 592 | Henry III. by Wierix, <i>two impressions, one before the title, and the address of Hondius</i> ; The same, also by Wierix, <i>different plate, fine and rare</i>   | — | 5   |
| 593 | Henry IV. by Gualtier, De Leu, &c. small ovals, <i>ditto</i>   |   | 4   |
| 594 | Henry IV. by De Leu, Crispin de Pas, Maillery, &c.   |   | 4   |
| 595 | Henry IV. by De Leu, half length, in Armour, <i>proof before the inscription, FINE, AND EXTREMELY RARE</i>   |   | 1   |
| 596 | Henry IV. by De Leu, half sheet, small oval, surrounded by Vignettes and Emblematical Ornaments, four French verses underneath, <i>two impressions, one before the addition of the words " Avec. Pri. du Roy," fine and rare</i>                           |   | 2   |
| 597 | Henry IV. on Horseback, by Halbeeck; The same, a small bust crowned with laurel leaves, in a niche, by De Leu, <i>fine</i> ; Two others, by Hondius  | — | 4   |
| 598 | Henry IV. "Ætat. Ann. 40," oval, with Emblematical Ornaments; The same, in Armour, holding a Truncheon, Angels placing a Crown of Laurel on his head, four French verses underneath, both by Crispin de Pas; <i>from the collection of Sir Mark Sykes.</i> | — | 2   |
| 599 | Catharine de Bourbon, by Wierix, half sheet, four French verses underneath, " <i>Hondius, excudit,</i> " <i>fine and rare</i>  |   | 1   |
| 600 | Catharine de Bourbon, by Wierix, <i>with the date of 1600, and the address of Harman Adolfs, very fine and rare</i>  |   | 1   |
| 601 | CATHARINE DE BOURBON, BY WIERIX, <i>first state, before the title, and with the address of " Paulcs. de la Houue,"</i> BRILLIANT   | — | 1   |
| 602 | MARIE DE' MEDICI, BY WIERIX, 1600, <i>fine impression, with the address of " Paulcs. de la Houue,"</i> DITTO   |   | 1   |
| 603 | Louis XIII. on Horseback, Vignette of the Siege of Rochelle underneath; The same, on Horseback, by C. de Pas; and others, by Bloemart, Mellan, Falck, &c.; Henri, Duc de Montpensier, by De Leu  | — | 9   |

- 604 Gaston de France, Duke of Orleans, after Vandyck, by Van Sompel, Vorsterman, &c. ; Charles, Duke of Orleans, by Lenfant, &c. — — 11
- 605 Louis XIV. when young, by Claude Mellan, Lasne, Gaywood, &c. — — 13
- 606 Louis XIV. by Nanteuil, 1667, *two impressions, one before the alteration of the moustache, and before the fleur de lis round the oval* ; The same, by Nanteuil, 1664, oval, with arms underneath, *very fine* — 3
- 607 Louis XIV. by Nanteuil, oval, 1663, with Attributes of War on one side, and on the other the Emblems of Peace ; The same, by Nanteuil, 1662, oval, with ten Latin verses underneath ; Ditto, after Le Brun, by Masson, oval, with branches of Lilies and Laurels underneath, and Ditto in a small oval, by De L'Armessin, surrounded by Winged Boys bearing Scrolls, with French verses — 4
- 608 Louis XIV. after Mignard, by Nanteuil, 1661, oval, surrounded by the Attributes of Peace and Justice ; Two others, from the same picture, ovals, by Van Schuppen ; The same, an oval, intertwined by Lilies and Laurel leaves, the Order of the St. Esprit suspended from the oval, *without any letters*, probably by Poilly — 4
- 609 Louis XIV. after Mignard, by Poilly, oval, *two impressions, one a proof before letters, and not quite finished, very rare* — — 2
- 610 Louis XIV. after Le Febure, by Van Schuppen, large oval, in Armour ; The same, after Noret, and Vaillant, ovals, both by Van Schuppen — 3
- 611 Louis XIV. when a Boy, by Poilly, UNFINISHED PROOF, *extremely rare* — — 1
- 612 Louis XIV. by Nanteuil, large oval, *two impressions, one before the addition of the ribbon and motto above, and with the date of 1666 instead of 1667* — 2
- 613 Louis XIV. by Nanteuil, 1672, very large oval of laurel leaves, placed on a lion's skin, *dedicated by Jac: Nicolas Colbert* ; The same, by Ditto, very large oval, surrounded by fleurs de lis, *dedicated by Jules Paul de Lionne* — 2
- 614 Louis XIV. by Nanteuil, 1676, large oval, on a ground of fleurs de lis, *dedicated by Antonius d'Aquin ; another impression from the same plate, with only a single fleur de lis at each angle, the date altered to 1667, and dedicated by Brulart de Sillery* ; The same, by Nanteuil, large oval, with a Sun at each angle, *dedicated by d'Anglure de Bourlemont* — 3

- 615 Louis XIV. by Drevet, large oval, in armour, *two impressions, one with the first address of Drevet, before the plate was retouched, and before the dedication* — 2
- 616 Louis XIV. by Drevet, inscribed "*Ludovicus Magnus*," large plate, three-quarter length in armour, holding a truncheon, EXCEEDINGLY FINE — 1
- 617 Louis XIV. three-quarter lengths in armour, by Pitau, Vermeulen, and Crespy; The same, an equestrian statue, by Thomassin; and by Gantrel, ovals, surrounded by emblematical devices — — 6
- 618 Louis XIV. small ovals, with emblematical ornaments, after Coypel, and De Boulogne, by Simonneau, &c. 7
- 619 Louis XIV. small ovals, by Edelinck, *two proofs before any letters*; The same, after Coypel, by Simonneau, small oval, with allegorical emblems, *proof before letters, &c.* 8
- 620 Louis XIV. by Magdalena Masson, large oval, in armour with lace cravat; *dedicated by Nicolas Treba; another impression from the same plate, with many alterations*, the head is surrounded by rays of glory, and the oval is inscribed "*Le Soleil de la France*," *the engraver's name and' the dedication are erased*; The same, half-length, in his robes, after Rigaud, by Thomassin, large oval 3
- 621 Louis XIV. after Mignard, by Roulet, three-quarter length in armour, with truncheon resting on a pedestal, VERY FINE 1
- 622 Louis XIV. by Van Schuppen, oval surrounded by emblematical devices, *proof before any letters, not quite finished*; The same, by Ditto, large oval, *dedicated by François d'Argouges* — — 2
- 623 Louis XIV. by Edelinck, on horseback, trampling on War and Discord, above are Angels with crowns of laurel, and Providence bearing the Crown and Sceptre of France; on two large sheets — — 2
- 624 Louis XIV. by Edelinck, small oval, supported by female figures representing Religion and Justice, with other emblematical devices, on two large sheets, called the Destruction of Calvinism, FINE PROOF — 1
- 625 Louis XIV. large oval, 1664; and another dated 1669, both by Nanteuil; the same, a whole-length, in a large allegorical print, by Poilly; and in a smaller ditto, by Van Schuppen — — 4
- 626 Louis XIV. after Le Brun, by Nanteuil, 1667, large oval, supported by an eagle, and surrounded by the attributes of Justice, trophies of War, &c.; ditto, by Nanteuil, 1670, large oval, in armour, with a sun at each corner 2

- 627 Louis XIV. small ovals, by Picart, Edelinck, Lenfant, &c. 12  
 628 Louis XIV. and four other small ovals from miniatures by Pe-  
 titot, being Portraits of the Abbé de Lionne, le Chancelier  
 Boucherat, and two Princes of the House of Bourbon, *beau-  
 tiful proofs, no engraver's name* — 5  
 629 Louis XIV.; various Portraits, by Van Schuppen, Picart, Ver-  
 meulen, &c. — — 16  
 630 Louis XIV. and his Family, in a set of six prints, entitled the  
*"Chambres des Apartemens,"* by Trouvain 6

### WORKS OF JORDAENS, SEGHERS, &c.

- 631 The Adoration of the Shepherds, by De Jode, and Marinus;  
 The Flight into Egypt, by Pontius — 3  
 632 Christ before Pilate, by Marinus and Neefs; The Crucifixion,  
 by Bolswert; The Martyrdom of St. Apollini, by Marinus,  
*proof before the words "Cum privilegio"* 4  
 633 Satyr and Porridge, by Vorsterman and Neefs; "Le Roi boit,"  
 by Pontius; Silenus, by Bolswert, &c. 5  
 634 Pastoral Courtship, by Neefs; A Family Concert; Pan tend-  
 ing his Flock, by Bolswert; Folly with an Owl, by De Jode;  
 Mercury and Argus, by Bolswert, &c. 6  
 635 St. Martin of Tours, performing a Miracle, by P. de Jode, A  
 BEAUTIFUL PROOF, BEFORE THE CARTOUCHE UNDER-  
 NEATH WAS FINISHED — 1  
 636 Pan tending his Flock, and the Family Concert, by Bolswert,  
*both before the address of Blooteling, fine*; Hospitality of  
 Philemon and Baucis, by Lauwers, *also before the address  
 of Blooteling* — 3  
 637 The Annunciation, by Bolswert; Assumption of the Virgin,  
 by Neefs; Adoration of the Magi, by Pontius; St. Cecilia,  
 by Lauwers; Abraham's Sacrifice, after Rombouts, by  
 Bolswert, &c. — — 7  
 638 Our Saviour and the Apostles, by Bolswert, *first address* 14  
 639 Peter denying Christ, by Bolswert; The Smoking Party, by  
 Lauwers; The Musicians, after Rombouts, by Bolswert 3  
 640 The Last Supper, by Natalis; The Flagellation, by De Bail-  
 liu; The Ecce Homo, by De Jode; Crucifixion, by Pontius;  
 Descent from the Cross, by Galle; The Entombment, by  
 Bolswert, all after Diepenbeke — 6

- 641 The Nativity, by Vander Does ; Virgin and Infant Saviour, by  
Bolswert, &c. after Quellinius — 10
- 642 The Holy Family ; Disciples at Emmaus, &c. by De Jode ;  
Crowning with Thorns, by Galle ; Decollation of John the  
Baptist, *first address*, &c. after Quellinius 8
- 643 St. Augustine, by Lauwers ; The Intercession of St. Roche,  
by Neefs ; The Eucharist, by Galle ; St. Peter Thomas  
Aquinas, &c. after Quellinius — 8
- 644 Various Saints, &c. after Quellinius, by Bolswert, &c. ; Boys  
playing in a Landscape, etching by Quellinius, &c. 11

## DUTCH ETCHINGS.

*Continued from page 44.*

- 645 D. TENIERS . . . Small plates of Boors drinking, smoaking,  
&c. and the copies ; The Temptation of  
St. Anthony, &c. — 10
- 646 ————— The Kitchen, *and a curious unfinished*  
*proof of the same, very rare* 2
- 647 ————— The Village Fête, *first state* ; The Card  
Players ; and the Lovers 3
- 648 ————— Portrait of Old Teniers ; seven small Heads  
of Men, *one of them a proof before the*  
*mark of Teniers*, &c. 9
- 649 ————— Four small plates of Pilgrims, and etchings  
of Figures, after Teniers, by Van Hoecke  
10
- 650 J. THOMAS . . . Peasants playing ; Shepherd and Shepher-  
dess, *etchings in the manner of Rubens* ;  
and Pyramus killing himself, by Terwes-  
ten — — 3
- 651 L. VAN UDEN . . . Set of small Landscapes, (1 to 12) ; and  
the Good Samaritan at the Inn, after  
Titian — 13
- 652 ————— Various Landscapes, (13 to 26, &c.) *fine* 19
- 653 ————— Large Landscapes, after Rubens, &c. *ditto* 4
- 654 ————— The Watering Place, after Rubens ; and  
another Landscape with a Woman milk-  
ing a Cow, *proofs before the additional*  
*work* — 2

- 655 L. VAN UDEN . . Small set of Landscapes, (13 to 19);  
Landscape with Cows, (59), PROOF,  
&c. — 9
- 656 M. UYTENBROUCK His own Portrait, (1); and various Land-  
scapes with Scriptural subjects introduced  
(2 to 6, &c.) *two of them proofs* 12
- 657 ————— Different etchings of the subject of Mercury  
and Argus, (18 to 25); and others from  
the Heathen Mythology 16
- 658 ————— Landscapes with Cattle and Pastoral Scenes,  
(41, &c.) — 16
- 659 W. VALKERT . . His own Portrait, small oval; Susanna and  
the Elders; and the Good Samaritan;  
Farriers shoeing a Horse, after Verschur-  
ing, by Hoet — 4
- 660 H. VERSCHURING The Battle, (1), FIRST STATE, *before the*  
*additional work on the neck of the horse*  
*rode by the man who bears a shield;*  
The Travellers, (2); The Two Dogs,  
(3); and the Three Dogs, (4).  
THE COMPLETE WORK OF THIS MAS-  
TER, VERY FINE AND EXCEEDINGLY  
RARE — 4
- 661 A. V. VELDE . . THE SET OF TEN OF DIFFERENT ANI-  
MALS (1 to 10), BRILLIANT IMPRES-  
SIONS, IN THE FINEST POSSIBLE CON-  
DITION, BEFORE THE ADDRESS, A SU-  
PERB SET — 10
- 662 ————— Three Landscapes with Cows, (11 to 13);  
and two smaller of Sheep, (14 and 15);  
*fine old impressions* 5
- 663 ————— The little Goat, (16), EXCESSIVELY  
RARE — 1
- 664 ————— The Shepherd and Shepherdess, with Cattle  
reposing — 1
- 665 ————— A Man on horseback, enveloped in a cloak,  
ascending a hill, followed by two others  
with a Mule, &c. (21), VERY FINE, AND  
OF THE UTMOST RARITY 1
- 666 VANDER VINNE . Set of twelve, Views in the neighbourhood  
of the Hague, &c. 12
- 667 ————— Sportsmen and Horses at a Fountain, *rare:*  
and part of the last described set 10

- 668 S. DE VLIETTER . The Forest, (3); Loading Corn, (5); The Wood near a Canal, (6); The Wood on a Hill, (7); and various Animals, (11, &c.) — 11
- 669 ————— The Ferry Boat, (8); The Village, (9); and the Fish Market, (10), *fine and scarce* — 3
- 670 A. WATERLOO . Small Landscapes, (1 to 6), with an additional one of the first, a proof before the name, and less finished in the trees, RARE AND VERY FINE 7
- 671 ————— Set of twelve Landscapes, oblong, (7 to 18) — 12
- 672 ————— Set of twelve ditto, (21 to 32); and two others, (19 and 20) 14
- 673 ————— Set of six ditto, (33 to 38), *very fine*. THE NINTH PLATE OF THIS SET IS OF THE UTMOST RARITY; it is usually substituted by another, (Bartsch 39), which has been numbered 6, apparently for the purpose; the original having been, probably, lost or destroyed. *Very few Collections possess it.* — 6
- 674 ————— Landscapes, (39 to 44), and a set of six ditto, (47 to 52) — 12
- 675 ————— Six Landscapes, of different sizes, (53 to 58); and a set of six, (59 to 64) 12
- 676 ————— A set of six square ditto, (65 to 70); and another set, oblong, (71 to 76), *fine* 12
- 677 ————— A portion of a set, (77 to 82); and two other sets of six, (83 to 88, and 89 to 94) — 16
- 678 ————— A set of twelve with Buildings, (95 to 106), *fine and uniform with margins* 12
- 679 ————— Set of six large oblong Landscapes, numbered on the left, (107 to 112) 6
- 680 ————— The companion set, numbered on the right, (113 to 118), THREE OF THEM PROOFS; No. 4 before the foliage on the tree on the right; No. 5 considerably less worked upon in the foreground, and No. 6 also with less work, VERY RARE 6

- 681 A. WATERLOO . . Set of six upright Landscapes, the Water Mill, &c. (119 to 124), *very fine* 6
- 682 ————— Set of six ditto, with Mythological subjects, (125 to 130), *very fine* 6
- 683 ————— The Departure of Hagar, (131); and Elijah fed by Ravens, (136), BEAUTIFUL IMPRESSIONS — 2
- 684 ————— Tobit conducted by the Angel, (134), *very fine* — 1
- 685 ————— Hagar consoled by the Angel, (132); The Prophet of Juda, (133); Séphora circumcising her Son, (135), *very fine* 3
- 686 ————— A Landscape, described by Bartsch as doubtful, but evidently the work of WATERLOO; and an upright etching, with his name "*A. Waterloo fec.*" representing a Goatherd standing on the bank of a stream, leaning on his stick; in the distance a tower on a high rock; rudely etched, perhaps a first attempt 2
- 687 C. DE WAELE . . . Various subjects of Figures engaged in different amusements, &c. *fine* 20
- 688 ————— Set of twelve of Turks, in various employments; The Four Seasons, &c. 17
- 689 J. B. WEENIX . . . AN OX, SEEN IN FRONT, *companion to the rare etching described by Bartsch (No. 1) and copied by him. This print was unknown to that writer; EXCEEDINGLY RARE AND IN THE FINEST CONDITION* 1
- 690 M. WILLMAN . . . The Assumption of the Virgin, *fine and rare*; Cleopatra and Lucretia, by J. G. WENIG, &c. — 4
- 691 T. WYCK . . . Various Etchings, *fine old impressions* 5
- 692 F. V. WYNGAERDE The Feast of the Gods, and Bacchanalian subject, after Rubens; and various from Rubens, Teniers, &c. 11
- 693 R. ZEEMAN . . . TWO BOATS ENGAGED IN A CONTEST, CALLED BY BARTSCH THE MUTINY OF FISHERMEN, (2), A PORTRAIT OF A MAN IN THE UPPER CORNER OF THE PRINT ON THE RIGHT; *first impression before the address of Danckerts, VERY FINE, AND EXCESSIVELY RARE IN ANY STATE* — 1



694	R. ZEEMAN . . .	The two Fortified Houses on the Amstel, called " DE TWEE BLOCKHUISEN," (3), FINE AND VERY RARE	1
695	—————	THE PEST HOUSE NEAR AMSTERDAM, " <i>het pesthuis buiten Amsterdam</i> " (4), A BEAUTIFUL IMPRESSION, AND ONE OF THE RAREST PRINTS OF THE MASTER	1
696	—————	The Four Elements, (19 to 22); and various of Shipping	10
697	—————	Oblong etchings of Shipping, first and second parts, (63 to 86)	24
698	—————	The same, third part, (87 to 98); and six plates of Naval Engagements, part of a set, (99, &c.)	18
699	—————	Set of twelve large etchings of Shipping, (107 to 118), <i>early impressions before the name of Zeeman</i> , FINE AND RARE	12
700	—————	The Ports of Amsterdam, (119 to 126), wanting two; and ten oblong etchings of Landscapes, Sea Views, &c. <i>scarce</i>	16
701	Set of small etchings of Cows, by Cuypp; Views of Sea Ports, by Casembrot, &c.	— —	16
702	The Portrait of N. Flink, by himself; Beggars carousing, by Droohsloot, <i>rare</i> ; and various anonymous etchings	— —	6
703	Upright Landscape, by Horizonti, <i>proof</i> ; Allegorical subject, with Minerva and other Figures, by P. Maes; Landscapes, by A. D. Koker, &c.	— —	5
704	Temptation of St. Anthony, by De Vivier; Landscape, by L. de Vadder; The different Ages of Man, curious etching, by B. Muyckens, &c.	— —	5
705	Two portfolios, half-bound green morocco, with holland wrappers, measuring 23 by 19 in. lettered DUTCH SCHOOL, vol. 19 and 20	— —	2
706	Two ditto ditto	DITTO, vol. 21 and 22	2

*End of the Fifth Day's Sale.*

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## SIXTH DAY'S SALE,

SATURDAY, the 10th day of MAY, 1834,

*At Twelve for One precisely.*

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### ENGRAVINGS, AFTER ITALIAN PAINTERS.

#### LOT

- |     |   |      |
|-----|---|------|
| 707 | The Musician, after Amoroso, by Haid, <i>proof before letters</i> ;<br>The Annunciation ; The Virgin and Infant Saviour, and the<br>Flight into Egypt, after Albano, by Chasteau  | 6    |
| 708 | The Elements, after Albano, by Baudet ; The Entombment,<br>after Michael Angelo Caravaggio, by Suyderhoef, &c.  | 8    |
| 709 | Lucretia, after Cazali, by Ravenet, <i>proof before letters</i> ; The<br>Raising of Lazarus, after Brande, &c.  | 20   |
| 710 | Venus and Cupid, after Luca Giordano, by Earlom, <i>proof be-<br/>fore letters</i> ; Lady and Child, after Sasso Ferrata, by Ditto,<br><i>proof and letters</i> ; Virgin and Child, after Carlo Dolci, by<br>Earlom, <i>proof</i> ; The Saviour, after Ditto, by Ditto ; Boy<br>with a Bird, after Francesco Mola, <i>proofs before letters</i> | 8    |
| 711 | Virgin and Child ; St. Francis de Paula ; Holy Family, &c.<br>after Murillo, by McArdell, &c. ; St. Jerome, after Mola,<br>&c. <i>some proofs before letters</i>  | — 8  |
| 712 | Landscapes, with Figures, after Zuccarelli ; Architectural<br>subjects, after Pannini, &c.  | — 12 |
| 713 | Isaac blessing Jacob, after Spagnoletto, by Phillips ; The<br>Holy Family, after Palma Vecchio ; Venus and Cupid, after<br>Salviati, <i>proofs before letters</i> ; The Tribute Money, after<br>Pietro Genoese, &c.   | — 9  |
| 714 | The Nativity ; Holy Family, &c. after Annibal Caracci, by<br>Poilly, &c.  | — 8  |
| 715 | Virgin and Infant Saviour, with St. John, called "The Silence,"<br>Holy Family, &c. after Annibal Caracci, by Picart, Dorigny,<br>Chasteau, &c.   | — 7  |

- 716 Our Saviour and the Samaritan Woman, by Cesio ; Crowning with Thorns, by Lenfant ; The Entombment, and Dead Christ on the lap of the Virgin, by De Bailliu, &c. all after Annibal Caracci — 7
- 717 The Dead Saviour on the lap of the Virgin, by De Bailliu, *fine* ; St. Francis ; St. Sebastian ; Jerome, &c. after Caracci — — 9
- 718 The Death of St. Francis, by Audran ; Temptation of St. Anthony ; Venus and Diana, with attendant Nymphs, by Picart ; Discovery of Ulysses, by Audran, &c. after Caracci — — 13
- 719 The Nativity, by Vermeulen, *proof* ; Virgin and Child, by Vorsterman ; Mercury teaching Cupid to read, by De Jode ; Jupiter and Danae ; St. John sleeping, oval. *mezz. proof* ; Ghismonda, by McArdell, all after Correggio 6
- 720 The Marriage of St. Catharine, by Giffart ; The Heroic Virtues, and various Historical pieces, from the Barberini Palace, &c. after Pietro da Cortona — 18
- 721 The Martyrdom of St. Agnes ; and the Madonna with the Rosary, by Audran ; Judith with the Head of Holofernes, &c. ovals, by Frey ; The Evangelists, from the Church of St. Andrea, at Rome, by Dorigny ; The Infant Jesus, by Earlom, *proof*, all after Domenichino — 12
- 722 The Annunciation, by Duflos ; Assumption of the Virgin, by Poilly, *proof* ; St. Cecilia, by Chauveau ; A Concert, by Picart, &c. all after Domenichino — 8
- 723 The Virgin and Infant Saviour, by Curti ; The Dead Saviour attended by Angels, by Pitau ; The Disciples at Emmaus, *mezz. proof before letters* ; Martyrdom of St. Petronilla, by Dorigny, after Guercino, &c. 6
- 724 David with the Head of Goliath, by Rousselet ; The Annunciation, by Edelinck ; The Virgin and Infant Saviour, by Andriot, &c. after Guido — 5
- 725 The Infant Saviour and St. John, by Earlom, *proof* ; Holy Family, by Chasteau, Boulanger, &c. after Guido 8
- 726 Mary Magdalen, by Audran ; Virgin and Infant Saviour, by Vallet, &c. after Guido — 6
- 727 The Trinity, by Dorigny ; The Martyrdom of St. Andrew, by Audran ; Pyramus and Thisbe, by Vangelisty, &c. after Guido — — 8
- 728 Various Old and New Testament subjects, after Carlo Maratti ; by Auden Aerde, &c. — 10

- 729 The Nativity; Baptism of our Saviour; Assumption of the Virgin, &c. after Carlo Maratti, by Dorigny, Auden Aerde, &c. — — 8
- 730 Various Saints, Historical subjects, &c. after Carlo Maratti 12
- 731 Virgin and Infant Saviour, *mezz. proofs before letters*; The same, by Bolswert, &c. after Parmegiano 9
- 732 The Triumphal Entry of Sigismund into Mantua, after Giulio Romano, by Stella, &c. — — 27
- 733 The Murder of the Innocents, by Vouillemont; Virgin and Infant Saviour, by Rousselet, Morin, &c. all after Raffaele 9
- 734 Moses and the Burning Bush, by Audran, *proof before any letters, rare*; The Virgin, Infant Saviour, and St. John, in a circle, by Lenfant, *fine*, both after Raffaele 2
- 735 Holy Families, by Frey, Natalis, Boulanger, &c. after Raffaele — — 6
- 736 Holy Family, by Vallet, &c.; The Entombment, by Vorsterman, after Raffaele, &c. — — 6
- 737 The Transfiguration, after Raffaele; and the Descent from the Cross, after Daniel da Volterra, by Dorigny, &c.; The Descent of the Holy Ghost, by Gantrel, after Raffaele 4
- 738 The set of Cartoons, after Raffaele, by Gribelin, *fine* 7
- 739 The set of the Planets, by Dorigny; Galatea, by Ditto; St. George, by Vorsterman, &c. all after Raffaele 14
- 740 Various Arabesque and other subjects from the Vatican, after Raffaele, by Audran, &c. — — 30
- 741 The Entombment of Christ, by Pontius, *two impressions, one before the plate was enlarged, fine*; Mary Magdalen, by Dankertz, *very fine*; Our Saviour with the Pharisee, by Chauveau; Holy Family, &c. after Titian 8
- 742 The Marquis de Guast, and his Mistress, *proof before letters*, by Natalis; Venus and Cupid; Jupiter and Juno; A Concert, &c. after Titian — — 8
- 743 Various New Testament subjects, &c. after Paolo Veronese, Leonardo da Vinci, Andrea del Sarto, Giorgione, &c. 12
- 744 The Adoration of the Magi, after Paolo Veronese; Midas and Apollo, after Schiavone; The Shepherd's Offering, after Palma; The Birth of Jupiter, after Giulio Romano; and Esther before Ahasuerus, after Tintoretto, all by Simon Gribelin, *fine* — — 5
- 745 The Marriage at Cana; St. Helena, by Vorsterman; Jupiter and Europa, by Picart, &c. after Paolo Veronese 8

## FOREIGN PORTRAITS.

*Continued from page 50.*

- 746 Charles, Duc de Bourgogne, after Rigaud, by Drevet, A FINE  
PROOF BEFORE LETTERS, VERY RARE — 1
- 747 Charles, Duc de Bourgogne, after Rigaud, by Drevet, A BEAU-  
TIFUL PROOF BEFORE LETTERS, AND BEFORE THE NAMES  
OF PAINTER OR ENGRAVER — 1
- 748 Charles, Duc de Bourgogne, after Rigaud, by Silvestre, three  
quarter length, in Armour, *two impressions, one a proof be-  
fore any letters*; Louis, Duc de Bourgogne, after De Troye,  
by Edelinck, oval — 3
- 749 Louis, Duc de Bourgogne, after Rigaud, by Tardieu, Simon-  
neau, &c. *some proofs* — 11
- 750 “*M. le Duc de Bourgogne, fils de Monseigr. le Dauphin,*” by  
Magdalena Masson, large oval, when a Child, holding a  
Crown and Rattle, *very curious and rare*; Duke of Bur-  
gundy, after Hellart, by Edelinck, large oval, &c. 4
- 751 Louis, Dauphin of France, by Magdalena Masson, large oval;  
The same, by Nanteuil, *dedicated by Jules Armand Col-  
bert, 1677*; The same, by Vallet, after Jouvenet, *two im-  
pressions, one before the plate was retouched, and much  
altered* — — 4
- 752 Louis, Dauphin of France, after Rigaud, by Drevet, oval, in  
Armour, *two impressions, with and without the dedication* 2
- 753 Louis, Dauphin of France, by Edelinck, Gantrel, Thomassin,  
&c. — — 14
- 754 Louis, Dauphin of France, after De Troy, by Van Schuppen,  
large oval; The same, after Jouvenet, by Vallet; The  
same, after De la Tour, by Daullé, *proof and letters*, and in  
a large Allegorical print, on two sheets, by Rousselet, &c. 9
- 755 Philip, Duke of Orleans, by Nanteuil, large oval; The same,  
by De L’Armessin, Picart, Gantrel, &c. — 14
- 756 Louis de Bourbon, Prince de Condé, oval, by Nanteuil; The  
same, by Lasne, Lisebetten, &c. — 6
- 757 Louis de Bourbon, Prince de Condé, large ovals, by Habert,  
and Poilly; Henri de Bourbon, Prince de Condé, by Michael  
Lasne — — 4
- 758 Jules de Bourbon, Duc d’Enghien, after Mignard, by Nanteuil;  
Louis de Bourbon, Prince de Conti, by Landry, &c. 12

- 759 Le Prince Charles de Lorraine, by Nanteuil, oval, *two impressions, one with French and Latin verses attached, from a separate plate* ; Charles, Duc de Berri ; Henri Jules de Bourbon, Duc d'Enghien, by Habert, large oval 6
- 760 Charles d'Orleans, Comte de Dunois, after Ferdinand, by Nanteuil, *two different plates*, ovals ; The Duc d'Angoulême, oval, surrounded by Emblematical Ornaments, by Chateau 3
- 761 Henri d'Orleans, Duc de Longueville, after Champagne, by Nanteuil, oval, six French verses underneath ; Louis Duc d'Enghein, by Lasne ; Louis, Duc de Bourbon, by Gantrel, and the same, large oval, by Habert, &c. — 8
- 762 Louis XV. after Rigaud, by Drevet, oval, in his Robes, *two impressions, ONE A BEAUTIFUL PROOF, BEFORE THE SWORD HANDLE WAS ENGRAVED* — 2
- 763 Louis XV. after Rigaud, by Drevet, whole length, seated on his throne, FINE AND RARE — 1
- 764 Louis XV. after Rigaud, by Drevet, whole length, seated on his throne, A BEAUTIFUL PROOF, BEFORE THE TITLE, AND BEFORE THE NAMES OF PAINTER OR ENGRAVER 1
- 765 Louis XV. after Rigaud, by L'Armessin, Dupuis, Trouvain, &c. *some proofs* — 13
- 766 Philippe Duc d'Anjou, after De Troye, by Edelinck ; Duc de Chartres, by Daullé ; Duc de Penthievre, oval, with Emblematical Ornaments, by Edelinck, &c. — 5
- 767 François Louis de Bourbon, Prince de Conti, by Pitau, *three impressions, two of them unfinished proofs* ; The same, by Thomassin, large oval, &c. — 5
- 768 Louis Alexandre de Bourbon, Comte de Toulouse, after Rigaud, by Drevet, oval, in Armour, *exceedingly fine* 1
- 769 Louis Alexandre de Bourbon, Comte de Toulouse, after Rigaud, by Drevet, oval, in Armour, with a glove on his right hand, *different plate from the last, very fine* 1
- 770 Louis Auguste, Duc de Maine, after De Troy, by Drevet, *two impressions, one a beautiful proof, before any letters* ; The same, a large oval, by Desrochers, &c. — 11
- 771 Le Comte d'Artois, et sa sœur, Madame, when Children, playing with a Goat, after Drouais, by Beauvarlet, A BEAUTIFUL PROOF, BEFORE ANY LETTERS — 1
- 772 Louis XVI. by Henriquez, oval ; Louis XVIII. by Pether, after Le Brun, &c. — 15
- 773 Napoleon Buonaparte, by Turner, Dickinson, &c. mezz. &c. 5
- 774 The King of Rome, (Son of Napoleon), when an Infant, by Benoist, *proof* ; The same, after Girard, by Desnoyers 4

## CORNELIUS VISSCHER.

- 775 Susanna and the Elders ; The Holy Family, from Titian ; The Angel appearing to the Shepherds ; and the companion, after Bassan, &c. — — 5
- 776 St. Francis receiving the Infant Jesus, after Rubens ; The Entombment ; and the Resurrection of Christ, after Tintoretto, *proofs* — — 3
- 777 The Holy Family, with the Infant St. John presenting a Pear, RARE AND VERY FINE — — 1
- 778 The Last Judgment ; and the Assumption of the Virgin, large plates, on two sheets, after Rubens, *very fine* 2
- 779 The Four Evangelists, *ditto* — 4
- 780 Set of Saints, whole length figures, after P. Soutman 20
- 781 The Celebration of the Nuptials of Charles Gustavus, King of Sweden, with Hedvig Eleonora, Countess Palatine, FINE AND EXTREMELY RARE — 1
- 782 The Coronation of the Queen, large sheet, ALSO VERY FINE AND RARE — — 1
- 783 The Discovery of Achilles ; and Eneas saving his Father, small engraving, after Breenberg, *very scarce* 2
- 784 Part of the rare set of whole length figures of the early Kings of Sweden, called the Goths and Vandals, with the title, containing the Portraits of Gustavus Adolphus and his Queen — — 8
- 785 The Lime Kilns, after P. De Laer ; The Attack of Banditti ; and the Convoy intercepted, *fine* — 4
- 786 The Marauders, a Moonlight Scene ; and the companion, with a Boy and Girl tending Cows and Goats ; The Stable ; all after P. de Laer, *fine* — 3
- 787 Sun-rise, with Horsemen and Dogs preparing for the Chase ; and the companion, *both with the first address* ; and a large upright print, representing the Arctic Regions, a large stone in front, on which is a figure of Eolus ; Famine on one side, and Two Esquimaux on the other, probably intended for a frontispiece to some Geographical Work, *fine and rare* 3
- 788 The Cat ; The Mouse-trap ; and a small engraving of Three Dogs, *very rare* — 3
- 789 The Village Surgeon, after Brauwer ; and an Interior, with Five Figures smoking and drinking, PROOFS, &c. 3

790	Dutch Courtship, after Ostade ; and an Interior, with a Fiddler, from Brauwer, <i>fine</i>	—	2
791	Interior, with Peasants round a Fire, after Ostade, called The Skates, FINE PROOF	—	1
792	The Pancake Woman, <i>before the address</i>		1
793	The Travelling Musicians, <i>very fine</i>	—	1
794	THE RAT CATCHER, BEAUTIFUL PROOF		1
795	THE GYPSEY WOMAN, BRILLIANT PROOF BEFORE THE INSCRIPTION, EXTREMELY RARE	—	1
796	Portrait of C. Visscher, two different, <i>fine and rare</i>		2
797	Head of an Old Woman, in a square, said to be Visscher's Mother ; and a Man's Head, the companion ; and the Portraits of Michel Sparenbeeck and his Wife, &c. <i>fine</i>		5
798	The Antiquary, said to be the Portrait of B. Bandinelli ; a Female Head, after Parmegiano, <i>very fine</i> ; and the Portrait of Peter Scriverius	— —	3
799	The Antiquary, A BRILLIANT IMPRESSION		1
800	The Portrait of Alexander VII. in an oval ; and the same, in the first state, prior to the introduction of a little shrub at the edge of the wall, and some alterations in the face		2
801	Jacob Westerbaen, small oval ; the same before the name of Visscher, and a PROOF BEFORE ANY LETTERS		3
802	Cornelius Vosbergius, <i>extra fine</i> ; and Joannes Boelensz		2
803	Philip Rovenius, seated before a table ; John Merius praying ; and a representation of his Tomb, <i>fine and rare</i>		3
804	Philip Rovenius, Archbishop, BRILLIANT PROOF BEFORE THE NAME OF VISSCHER	—	1
805	Peter Isbrandi, oval, holding a book ; the same Portrait, on a larger scale, reversed ; and Adrian Motmans, <i>all very fine</i>		3
806	Peter Isbrandi, the larger plate, FINE PROOF BEFORE THE MOTTO AT TOP	—	1
807	WILLIAM VANDEN ZANDE, in an oval, after Soutman, four Dutch verses at bottom, FINE AND EXTREMELY RARE		1
808	DAVID PETER DE VRIES, in an ornamented oval, with trophies of Arms, &c. FINE AND VERY RARE	—	1
809	FRANCIS WILLIAM, ARCHBISHOP OF OSNABURG, oval, four Latin lines at bottom, VERY FINE AND OF EXTREME RARITY	— —	1
810	Anneken Jacobs van Thetenbul, with an excrescence on her neck, and her appearance after the operation of removing it, <i>extremely rare</i> ; and a Head of a Man with a high hat, apparently from P. de Laer, <i>also very rare</i>		3



811	Lieven Van Coppenol, the celebrated Writing Master, PROOF BEFORE ANY LETTERS, and an impression	2
812	Another proof of Coppenol, VERY FINE	1
813	Robert Junius; Vondel the Poet; and the latter <i>before the address</i> — —	3
814	JUST VONDEL, THE CELEBRATED DUTCH POET, A BRILLIANT PROOF BEFORE ANY LETTERS —	1
815	Another Portrait of Vondel, small, in an oval, engraved in the manner of Visscher, <i>and a proof of the same</i> ; Robert Junius, two different, &c. — —	5
816	ROBERT JUNIUS, (THE SQUARE PORTRAIT), SUPERB PROOF BEFORE THE INSCRIPTION, &c. —	1
817	William de Ryck, Oculist of Amsterdam, <i>fine</i> ; and Gellius de Bouma — — —	2
818	Gellius de Bouma, <i>before the date at bottom</i> ; and Joannes Wachtelaer, <i>fine and rare</i> —	2
819	GELLIUS DE BOUMA, BRILLIANT PROOF BEFORE THE WRI- TING ON THE BOOK —	1
820	JOHN WACHTELAER, FINE PROOF BEFORE ANY LETTERS, <i>excessively rare in a proof state</i>	1
821	John de Paep, with a View of the Exchange of Amsterdam; and the Portrait of the same, smaller, arched, <i>both fine</i>	2
822	The last described Portrait of De Paep, BRILLIANT PROOF BEFORE ANY LETTERS — —	1
823	ANDREAS DEONYZOOM WINIUS, CALLED "THE PISTOL MAN," VERY FINE, AND THE RAREST WORK OF VISSCHER — —	1
824	ANDREAS DEONYZOOM WINIUS, A MAGNIFICENT PROOF, BEFORE THE WRITING ON THE PAPER WHICH HE HOLDS, BEFORE THE FIGURES ON THE BARREL BEHIND HIM, AND WITH THE ROLL OF PAPERS, NEAR THE PILLAR ON THE LEFT, UNFINISHED — —	1
825	Set of Portraits, in large ovals, of the early Princes of Holland, <i>fine</i> — — —	36
826	Duplicates of the last — —	10
827	Amelia de Solms, and other Princesses of the House of Nas sau <i>very fine</i> — —	8
828	Cornelius Catzius, by J. Visscher; J. C. Dienaer, by Van Hoove; Moorish Woman, by Van Dalen, <i>proof</i> ; and others from the designs of C. Visscher —	6

- 829 John de Wit, Pensioner of Holland, holding a medal, large engraving, by L. Visscher; and the same, A FINE PROOF BEFORE ANY LETTERS — 2

## JOHN VISSCHER.

- 830 Interior, with Peasants merry-making, after Ostade; and the same, *the uncut plate, very fine*; and others after Ostade, by Visscher — — 7
- 831 THE BALL, AFTER BERGHEM, BRILLIANT PROOF BEFORE ANY LETTERS — — 1
- 832 The Accident which befel the Prince of Orange at Amsterdam, on three sheets, *scarce*; and various from Ostade, Wouvermans, &c. — — 12
- 833 The four Camp Scenes, after Wouvermans, *very fine* 4
- 834 Various Landscapes with Cattle, &c. after Berghem 16
- 835 Others from the same painter — 11
- 836 Small oblong subjects from ditto — 18
- 837 Set of four ditto, and portions of other sets, *one a proof* 12
- 838 Various others from the designs of Berghem 10
- 839 The Four Times of the Day, after Berghem, *very fine* 4
- 840 Set of four oblong Landscapes with Cows, &c. from the same, FINE PROOFS — — 4
- 841 Diversa Animalia Quadrupedia, a set of four, *very fine*. (*Nos. 2 and 3 of this set were afterwards considerably reduced in size*) — — 4
- 842 Various Landscapes with Cattle and Figures, from Berghem 9
- 843 Set of four oblong ditto, and others from the same, engraved by CORN. VISSCHER — 8
- 844 Large Landscapes, after the same, by J. Visscher, *fine* 6
- 845 Cattle, after W. Romyn, by Ditto; a set of Views in Holland, by Nicolas Visscher, &c. — 30
- 
- 846 Two portfolios, half-bound green morocco, with holland wrappers, measuring 23 in. by 19 in., lettered DUTCH SCHOOL, Vol. 23 and 24 — 2
- 847 Two ditto, ditto, lettered FLEMISH SCHOOL, Vol. 1 and 2 2
- 848 Two ditto ditto ditto, Vol. 3 and 4 2

*End of the Sixth Day's Sale.*

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## SEVENTH DAY'S SALE,

MONDAY, the 12th Day of MAY, 1834,

*At Twelve for One precisely.*

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### ENGRAVINGS, AFTER FRENCH PAINTERS, &c.

LOT

849	Miscellaneous Allegorical and Fancy subjects, &c.	28
850	Miscellaneous Scripture subjects, &c.	35
851	Miscellaneous, chiefly New Testament subjects, by Thomassin, Landry, &c.	53
852	Various Funeral Ceremonies, &c. by Berain; Turkish Costume, &c.	53
853	Miscellaneous Fancy subjects, &c. by Le Bas, Cochin, Bertaux, &c.	55
854	Miscellaneous Historical subjects; Military Costume; Figures for a Drawing Book, &c. by Le Bas	108
855	The Cries of Paris, by Bouchardon	61
856	Various Battle pieces, by Benoist; Fancy subjects, after Bernard, &c.	23
857	Landscapes, with Architectural Ruins, &c.	30
858	The Presentation in the Temple, by Drevet; The Flight into Egypt; Bacchus and Ariadne; Hector and Andromache; The Elements, &c. after Louis de Boullongne, by Dupuis, Desplaces, &c.	8
859	Flower pieces, by Baptiste, &c.	30
860	History of Venus, by Costel; Various subjects in illustration of Grecian History, &c. by Cousinet	70
861	Miscellaneous; Illustrations of the Æneid; Landscape Vignettes; Emblematical subjects, &c. by Cochin, &c.	95
862	Illustrations of the History of France; Allegorical subjects, &c. by Cochin, &c.	115

863	Miscellaneous Fancy subjects; Vignettes; Head and Tail-pieces, &c. by Cochin, and others	—	194
864	Various Illustrations of the History of France, by Cochin, &c.	—	119
865	Fancy subjects; Illustrations of Don Quixote; The Lutrín; The Trades of Paris, &c. by Cochin	—	25
866	Miscellaneous; Greek and Roman History; Allegorical subjects, &c. by Cochin, &c.	—	40
867	Miscellaneous Scriptural subjects, by Bazin, Chasteau, Edelink, &c.	—	64
868	Scriptural and Allegorical subjects, by Roulet, Gantrel, &c.	—	57
869	L'Enlèvement Nocturne; Annette et Lubin; Les Amants Surpris; Les Amours Champêtres, &c. after Baudoin		6
870	The Confessional, and its companion; Fancy subjects, after Baudoin, &c.	—	8
871	Les Amours du Bocage; Le Couché de la Mariée; La Sou-brette Confidente; La Marchande à la Toilette, after Eisen, Queverdo, &c.	—	8
872	L'Amour à l'Espagnole; La Coquette du Village; La Fille Surprise, after Queverdo, St. Quintin, &c.		10
873	The Baths of the Harem, after Berbier, <i>proof before letters</i> ; Apollo and Marsyas, Ditto; Le Retour du Laboureur, after Benazech, by Ingouf, &c.	—	6

## SPECIMENS IN MEZZOTINTO.

874	THE PORTRAIT OF AMELIA ELIZABETH, LANDGRAVINE OF HESSE, engraved by COUNT LOUIS A SIEGEN, <i>supposed to be the inventor of this style of engraving</i> , dated 1643, FINE AND EXTREMELY RARE	—	1
875	St. John, and St. Paul, by G. A. WOLFGANG, 1670; A Mag-dalen, by Jacob Manul, &c.	—	5
876	St. Christopher, after Elsheimer; Domestic Scenes, from Ter-burg; and others, by W. VAILLANT	—	7
877	The Prodigal Son; Boors drinking, after Ostade; and various, from Brouwer, &c. by VAN SOMER	—	8
878	Teniers' Children; Interiors, after Teniers, &c. by VANDER BRUGGEN, <i>one a proof</i>	—	11
879	Avarice; Rage, &c. oval mezzotintos, after Brauwer; and va-rious anonymous, <i>mostly proofs</i>	—	18

880	Heads, and Fancy subjects, after Van Dyck, Dusart, and others, by A. Blooteling, <i>some proofs</i>	—	20
881	Various subjects, from different painters, by Blooteling, <i>some proofs</i>	—	12
882	The Five Senses, after Jan Steen, by Gole, <i>three of them proofs</i> ; and the same, small circular prints, from <i>Andrew Both</i>	—	10
883	Various subjects of Interiors, &c. from different Dutch painters, by Gole, <i>some proofs</i>	—	12
884	A satirical print of Hugh Peters; the Devil holding a halter, and pointing to a figure hanging, by Schenck; and various Historical subjects, &c. by the same, and by Gole		13
885	The Seven Liberal Arts; Four Times of the Day; Four Quarters of the World; The Seasons, &c. exhibiting a variety of Female Costume, by Gole	—	42
886	Les Heros de la Ligue, a series of Satirical Heads, in circles, attributed to Dusart, <i>six of them proofs, before the inscriptions</i>	—	25

## WORKS OF J. SUYDERHOEF.

887	Claude Maugis, after P. Champagne, <i>fine proof, before the inscription at bottom</i> ; John Van Rouberg; and the Burgomasters, after De Keyser, <i>fine</i>	—	3
888	J. Maestertius, with differences in the address; Andrew Rivet, <i>fine, &amp;c.</i>	—	5
889	Joannes Hoornbeeck; Samuel Ampzingius, <i>before the address</i> ; J. Cocceius, &c. <i>all fine</i>	—	5
890	J. SWALMIUS, AFTER F. HALS, HOLDING A BOOK, A BRILLIANT PROOF, BEFORE ANY LETTERS; OF EXTREME RARITY	—	1
891	THE PORTRAIT OF WICKENBURGH, FROM F. HALS, PROOF, BEFORE THE NAMES OF PAINTER, ENGRAVER, AND PUBLISHER, REMARKABLY FINE, <i>with a lettered impression of the same</i>	—	2
892	FRANCIS POST, FROM THE SAME PAINTER, BEAUTIFUL PROOF, BEFORE ANY LETTERS	—	1
893	Swalmius, after Rembrandt; Tegularius, from F. Hals; J. Beenius, &c. <i>fine</i>	—	5
894	Backgammon-players, after Ostade; The Inn Door, from the same; Bacchanalian subject, from De Laer, &c.		4

- 895 The Affray, after Terburg ; and an Interior, with Three Figures, after Ostade, called " Jean de Moff," *both very fine* 2
- 896 The Three Gossips, in an oval, two impressions, with the address of Danckers, and of Visscher ; and Two of Boors drinking, after Ostade — 4
- 897 THE SUBJECT, CALLED JEAN DE MOFF ; THREE PEASANTS AT A TABLE, ONE PLAYING ON A VIOLIN, BRILLIANT PROOF, BEFORE THE LETTERS — 1
- 898 THE AFFRAY WITH KNIVES, AFTER OSTADE, CALLED " SNIC and SNEE," *first state, before the white score, and before the address* — 1
- 899 The Portrait of Joannes Caramuel, *proof*, by Vorsterman ; and Three Heads of Giorgione, Aretin, and Boccaccio, by Van Dalen, *fine* — 4

### WORKS OF HENRY GOLTZIUS.

- 900 Susanna, in an oval ; David, Solomon, and other Prophets ; in the distance, the Annunciation ; The Massacre of the Innocents, unfinished, &c. *chiefly in the early manner of GOLTZIUS* — 6
- 901 The set, called THE MASTERPIECES, in the manner of Raphael, Albert Durer, Lucas Van Leyden, &c. *very fine*, with a copy of the Adoration — 7
- 902 A set of Twelve of the Passion of Christ, in the style of Lucas Van Leyden, *very fine* ; and a set of small copies of the same, arched — 23
- 903 The Last Supper ; The Dead Christ in the lap of the Virgin ; The Crucifixion, (*not in Bartsch*), &c. — 5
- 904 Jesus Christ ; The Twelve Apostles ; and St. Paul, *very fine* — 14
- 905 Female Figure, in a circle, symbolical of the Christian Faith, *very rare*, (*vide Bartsch, No. 93*) ; and the Blind leading the Blind, another circle, of the same size, *not mentioned by him* ; The Triumph of War, *first state*, &c. 4
- 906 Set of Figures of Romans, celebrated for their valour, with two frontispieces, *fine* — 10
- 907 Pygmalion ; Mars and Venus surprised by the Gods ; Hercules holding a large Club, &c. *all very fine* — 4
- 908 Set of the Nine Muses, *ditto* — 9
- 909 Various small Portraits, in ovals, &c. — 20

- 910 William, Prince of Orange, and his Princess, in ornamented ovals, *before the address*; De la Faille and his Wife, *before the motto*; John Zurenus; Niquet, &c. — 7
- 911 Theodore Cornbert, large head, in an oval, with trophies; St. Luke, *a drawing*, BY GOLTZIUS, *in black chalk*, &c. 5
- 912 Portrait of an aged Female seated in a chair, said to be Goltzius's mother; *and the same, in a curious unfinished state, in which the figure and chair only are engraved*, PROBABLY UNIQUE — — 2
- 913 Whole length Figures of Men in Military Costume, *fine* 8
- 914 The Venetian Fête, on two sheets; Icarus, Phaeton, &c. in circles, &c. — — 8
- 915 The Companions of Cadmus destroyed by a Dragon; Mars and Venus, after Spranger, *before the dedication*; The Triumph of Galatea, after Raphael; and the Feast of the Gods at Olympus, on three sheets, *all very fine* — 4
- 916 The Entombment, with the Four Evangelists recording the event, after A. Blocklandt; St. Jerome, from Palma; various Holy Families, &c. — 8
- 917 Hercules and Cacus; Different Divinities, in ovals; Landscapes, &c. *block prints, in chiaro-scuro* — 16
- 918 A set of Twenty of the Life of St. Catharine; and a Holy Family, in the style of Baroccio, *all undescribed by Bartsch* 21
- 919 The Elements; The Seasons; and other subjects, in a set of eight plates, from the designs of Goltzius, (*not in Bartsch*); and various others in his school — 17

## FINE MODERN PRINTS,

BY

## EMINENT ITALIAN &amp; FRENCH ENGRAVERS.

- 920 Bacchanalian subjects from the antique, by Fontana, &c. *proofs*; Cupid trying his Bow, and companion, by Folo; Cupid disarmed, &c. — 12
- 921 Portraits of Princes and Princesses of the House of Austria, &c. by Morghen, Anderloni, &c. — 7
- 922 Diana and Endymion, by Bettelini; Marcus Sextus in grief for the Death of his Wife, by Blot; Tancred and Erminia; and other subjects, after Guercino, by Bonato — 6

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923	Sybils, after Guercino and Michael Angelo, by Bettelini, and Volpato; The Assumption of the Virgin, by Bettelini; St. Michael, by Folo, &c.	—	7
924	The Transfiguration, after Raffaele, by Bettelini; La Madonna di S. Sisto, by Schultz; The Aurora, after Guercino, by Volpato, &c.	— —	4
925	Beatrice Cenci, by Salandi; Magdalen, after Ann. Caracci, by Nocchi; A. Durer, by Forster, PROOF; The Virgin and Child, by Caravaglia, &c.	—	6
926	Landscape, after Claude, by Haldenwang, PROOF; Large Views near Tivoli, &c. by Frommel	—	3
927	La Vierge au Donataire, called the Foligno Raffaele, by Desnoyers, <i>very fine</i>	— —	1
928	THE STANZES OF THE VATICAN, ( <i>wanting the Miracle of Bolsena</i> ), by VOLPATO, VERY FINE	—	5
929	An additional plate of the same series, engraved by FABRI, representing the Coronation of a Pope; <i>published subsequent to the preceding</i>	— —	1
930	LA BELLE JARDINIÈRE, AFTER RAFFAELLE, BY DESNOYERS, BRILLIANT PROOF	— —	1
931	The Woman taken in Adultery, after Titian, by Anderloni, <i>very fine</i>	— —	1
932	LA MADONNA DI SANTO SISTO, AFTER RAFFAELLE, BY MULLER, FINE PROOF BEFORE ANY LETTERS, NOT QUITE FINISHED	— —	1
933	ST. JOHN, AFTER DOMENICHINO, BY MULLER, BRILLIANT IMPRESSION WITH THE FIRST DATE OF 1808		1
934	THE STUTGARD GALLERY, A SERIES OF PRINTS, BEAUTIFULLY EXECUTED IN LITHOGRAPHY FROM EARLY SPECIMENS OF THE GERMAN SCHOOL OF PAINTING		35
935	Lithographic Views, Copies of Pictures, &c. by Dominicus Quaglio	— —	22

## THE WORKS OF RAPHAEL MORGHEN

936	The Portrait of Raphael Morghen, by himself, <i>two different</i> ; The same, by Caronni; and the Portraits of Philip and Raphael Morghen, on one plate, <i>very rare</i>	—	4
937	Principi del Disegno, Engravings from the Antique, for the study of Youth, in drawing; the set complete in thirty-six plates, with four sheets of descriptive letter-press and the title	— —	36



- 938 A set of twelve plates, representing the celebrated Scene of the Sultan's Pilgrimage to the Shrine at Mecca in the Carnival at Naples in the year 1778 — 12
- 939 Views in the Neighbourhood of Naples; the Excavations at Herculaneum; The Bridge of Caligula; The Game of Football, &c. *early productions of Morghen* 14
- 940 Card engraved for Murat, and the same *before the plate was reduced*; Ditto of the Monte Redimibile, *first state, and the etching*; Tomb of Algarotti; Arianne Pessuti, *private plate*; and various Vignettes, Head and Tail Pieces, &c. — — 17
- 941 VENUS ATTIRING, ENGRAVED FROM AN ANTIQUE GEM, UNFINISHED PROOF, UNIQUE, *the plate destroyed* 1
- 942 LA FORNARIA, SMALL HEAD IN A CIRCLE, FROM THE FIGURE IN THE TRANSFIGURATION, *engraved on silver, private plate, EXTREMELY RARE* — 1
- 943 Two Bacchanalian subjects, from Mola; two of Children, after Londonio; Germanicus addressing the People, *early productions, and very rare* — — 5
- 944 Sister Mary of the Incarnation, with a crucifix, *private plate, very rare*; Pius V.; Madonna di Caravaggio, *with a difference in the hand*; and the Funeral of Charles III. 5
- 945 Head of Jupiter Aegiocus, in a circle; and the same before the alteration in the word "*effossus*," *very rare*; Maddelena de'Pazzi; Maria dell' Incarnazione ascending to Heaven, &c. — — 6
- 946 The Portrait of Niccolò Macchiavelli, in an oval, *two proofs, with and without the names of the Artists*; Charles III. and IV. of Spain; Ferdinand IV. &c. — 7
- 947 Giovanni degli Alessandri, *proof and letters*; Alessandro Volta, *ditto*; Angelo d'Elci, (*all private plates*;) and Head of Michael Angelo, a medallion — 6
- 948 Benvenuto Cellini, *in three different states, one with the collar unfinished*; Rossini, a bust, *in three states*; Lord Byron, &c. — — — 8
- 949 Eliza, Grand Duchess of Tuscany; and the same, *before any letters*; Duchess of Berwick, *ditto*; Maria Louisa of Spain, and her Son, medallions; Costanza Fornari, *proof, private plates* — — 5
- 950 The Portrait of J. Denison, Esq. seated in a chair, *private plate, PROOF BEFORE ANY LETTERS, VERY RARE* 1

- 951 The Portrait of Antonio Canova, an oval, PROOF BEFORE ANY LETTERS, *of which it is said only four impressions were taken; the same, with the letters, but prior to the introduction of the pupil of the eye; and an impression in the ordinary state* — — — 3
- 952 Portrait of Marshal Trivulzi, in armour, TWO PROOFS BEFORE ANY LETTERS, *with differences; and the Head of Augustus from the Antique, very fine, both private plates* — 3
- 953 EQUESTRIAN PORTRAIT OF NAPOLEON ON MOUNT ST. BERNARD, AFTER DAVID, *large etching, EXTREMELY RARE, three impressions only having been printed, after which the plate was destroyed* — 1
- 954 Napoleon, after Tofanelli, *very fine, before the address; and the same, not quite finished* — 2
- 955 Napoleon, after Tofanelli, FINE PROOF, WITH OPEN LETTERS — — — 1
- 956 The Archduke Ferdinand III.; The same, *a proof before letters; and another proof before the square border was added; and William II. Prince of Orange, after Mireveldt, PROOF* 4
- 957 Louis XVIII. King of France, in a circle, small medallion; *a proof of the same, with the name of Morghen only, and with the wreath of laurel; and the etching* — 3
- 958 Another Portrait of Louis XVIII. in an oval, after Augustin, *private plate, FINE AND RARE* — 1
- 959 Louis XVIII. when young, large oval, in a plain dress, holding his hat and gloves, *private plate, PROOF BEFORE ANY INSCRIPTION, FINE AND VERY RARE* — 1
- 960 Francis I. of Austria, *and the same* BEFORE ANY LETTERS; Prince Metternich; Ferdinand, Son of the Emperor of Austria, *private plates, very rare; and Gaetano Filangieri, ditto* — — — 5
- 961 Maria Carolina, Queen of Sicily, *one of Morghen's earliest performances; George Jonas Mayer; and John Volpato, PROOF* — — — 3
- 962 G. J. Meyer, BEFORE ANY LETTERS, *and another with his name only; J. Volpato, PROOF BEFORE ANY LETTERS, and an impression on India paper* — 4
- 963 Portraits of the Holstein Beek Family, after Angelica Kauffman, FINE PROOF BEFORE ANY LETTERS — 1
- 964 Vittorio Alfieri, PROOF; Filippo Neri, in an oval; and the same, a smaller oval, PROOF, *and letters* — 4

965	Leo X. oval, after Raphael, PROOF ; Lorenzo de' Medici, TWO PROOFS, ONE BEFORE THE LETTERS, <i>with the name of Morghen only</i>	—	—	3
966	Pius VII. and the <i>etching of the same</i> ; Francesco Guicciardini, <i>proof and letters, &amp;c.</i>	—	—	5
967	The Portrait of Laura, PROOF BEFORE THE LETTERS ; and two etchings, different ; Domenica Volpato Morghen, PROOF, &c.	—	—	6
968	Fortunata Sulgher Fantastici, <i>in five different states</i> , THREE OF THEM PROOFS ; Atilio Zuccagnio, a medallion, four different, PROOF, &c.	—	—	10
969	Adeodatus Turchi, Bishop of Parma, FINE PROOF BEFORE ANY LETTERS ; The same, <i>unfinished</i> ; and another, <i>with the letters, first impression</i>	—	—	3
970	THE SET OF THE POETS, DANTE, ARIOSTO, PETRARCH, TASSO, AND BOCCACCIO, FINE PROOFS, WITH OPEN LETTERS	—	—	5
971	THE SAME, BEAUTIFUL PROOFS BEFORE ANY LETTERS			5
972	Ariosto and Dante, FINE PROOFS BEFORE LETTERS, ON INDIA PAPER ; and Tasso and Boccaccio, <i>unfinished</i>			4
973	Leonardo da Vinci, FINE PROOFS WITH AND WITHOUT THE LETTERS ; and the same, <i>unfinished</i>		—	3
974	THE PORTRAIT OF JEANNE OF ARRAGON, QUEEN OF FRANCE, AFTER RAPHAEL, BEAUTIFUL PROOF BEFORE ANY LETTERS, <i>and the etching</i>		—	2
975	THE PORTRAIT OF RAPHAEL, FINE PROOF ; <i>and a reverse of the same state</i>	—	—	2
976	LA FORNARINA. THE COMPANION TO THE LAST, PROOF, VERY FINE	—	—	1
977	FRANCIS, MARQUIS OF MONCADA, EQUESTRIAN PORTRAIT, AFTER VAN DYCK, FINE PROOF		—	1
978	The same, the etching, VERY RARE		—	1
979	The Tomb of Pope Clement XIII. <i>very fine ; and a</i> PROOF OF THE SAME BEFORE ANY LETTERS, <i>not quite finished</i>			2
980	Two portfolios, half-bound green morocco, with holland wrappers, measuring 23 in. by 19 in., lettered FLEMISH SCHOOL, vol. 5 and 6	—	—	2
981	Two ditto	ditto, vol. 7 and 8	—	2
982	Two ditto	ditto, vol. 9 and 10	—	2
983	Two ditto	ditto, vol. 11 and 12	—	2

*End of the Seventh Day's Sale.*

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## EIGHTH DAY'S SALE,

TUESDAY, the 13th Day of MAY, 1834,

*At Twelve for One precisely.*

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### ENGRAVINGS

#### AFTER FRENCH PAINTERS, &c.

##### LOT

- |   |    |   |     |
|---|----|---|-----|
| 984 Medals of the reign of Louis XIV., by Audran, Simonneau, &c.  | —  | — | 387 |
| 985 Funeral and Marriage Ceremonies; Masqued Balls; Fire-works; Theatrical Representations, and Public Rejoicings at Rome, Paris, Meudon, Versailles, &c. by Cochin, &c.  | 15 |   |     |
| 986 Virgin and Infant Saviour; Holy Family, &c., after J. B. de Champagne, Facin, &c. by Pitau, Poilly, Lenfant, &c. <i>some proofs</i>   | —  | — | 10  |
| 987 Our Saviour and the Samaritan Woman; St. Ambrose, after Champagne, by Poilly, <i>proof before letters</i> , &c.   | 9  |   |     |
| 988 Mary Magdalen, by Pitau, <i>proof before letters</i> ; The Virgin at the foot of the Cross, by Edelinck; The Dead Saviour, by Morin; The Annunciation, by Pitau, after P. de Champagne; Presentation in the Temple, after Corneille, by Audran, <i>proof before letters</i> | —  |   | 6   |
| 989 Le Maitre de Danse; Le Gateau des Rois; Bonne Année au Grand Papa; Le Negociant; Bonne Education, &c. after Canot, Chardin, &c. by Le Bas   | —  |   | 11  |
| 990 Landscapes and Sea Views, after Claude, La Croix, &c. by Le Bas, Ouvrier, &c. <i>one a proof before letters</i>   | 8  |   |     |
| 991 Rustic Games; Allegorical Subjects, &c. by Cotelle  | 15 |   |     |
| 992 Le Billet Doux; Heureuse Fecondité; La Bonne Mère, after Fragonard, &c.; The Bagpipe and Hurdy-gurdy Player, &c. by Daullé, after Dumont  | —  |   | 12  |
| 993 Various Animals, after Oudry, by Le Bas   |    |   | 22  |

994 Allegorical and Fancy Subjects, after Gillot, &c.	38
995 Healing the Sick ; Driving the Money Changers out of the Temple ; Raising of Lazarus, &c. after Jouvenet, by Audran, Duchange, &c.	6
996 Virgin and Infant Saviour ; Holy Family ; Crucifixion, &c. by Lenfant, Landry, &c.	10
997 Scriptural Subjects, after Licherie, Lepicié, &c. ; Russian Sea and Land Fights, &c.	11
998 Le Repos, by Bervic ; Narcisse, after Lepicié, &c. ; Les Savoyardes ; Les Caresses Reciproques, &c. after Jaurat ; L'Age Agréable ; L'Assemblée au Salon, &c.	13
999 A Scene in the Careless Husband ; A Venetian Courtezan ; Female Concert, and other Fancy Subjects, after Mercier, by Faber	10
1000 Rural Life, and other Subjects, after Mercier, by Faber	14
1001 Adam and Eve ; The Annunciation, &c. after Le Moine, by L. Cars	9
1002 Allegorical Subjects from Ovid, &c. after Le Moine, by L. Cars	8
1003 Views near Naples, after Mettay ; Fancy Pieces, after Moreau, Monet, &c.	15
1004 Les Tendres Adieu ; La Surprise du Vin ; L'Ecole Champêtre, &c. after Le Nain, by Le Bas ; Representation of a Fête on an Island of the Saone near Lyons, by D'Olivie	7
1005 The Ports of France, after Ozanne ; La Surprise, after Oudry, by Beauvarlet	14
1006 Review of Troops, by Le Bas ; Landscapes, after Patel, by Le Charpentier ; Fruits de l' Hymen, and La Laiterie, after Pillement, &c.	11
1007 Cavalry Exercises, &c. after Parrocel	13
1008 The Times of the Day ; Detachement de Cavalerie ; Halte des Gardes Suisses ; Depart pour la Chasse, &c. after Parrocel	11
1009 Landscape Illustrations of Scripture ; Traveller's Adventures, &c. by Rigaud ; Reception of Knights of the Saint Esprit, in the Chapel at Versailles ; Fête at Paris, &c.	24
1010 The Progress of a Siege ; Marseilles during the Plague, by Rigaud, &c.	12
1011 Scripture Subjects, &c. after Sarrazin, by Dorigny, &c.	13
1012 Agricultural Employments and Amusements, by Stella	31
1013 A set, Amusements of Children, by Stella, <i>proofs, rare</i>	53
1014 Holy Family, after Stella, by Van Schuppen, Landry, B. Stella, &c. <i>some proofs before letters</i>	8

## WORKS OF JAMES MATHAM.

- 1015 Different Holy Families; The Entombment; The Dismissal of Hagar, &c. — — 15
- 1016 Susanna and the Elders; Adam and Eve eating the forbidden Fruit; St. Luke painting the Virgin, &c. 8
- 1017 The Seven Cardinal Virtues; The Four Seasons; The Fruit Market, &c. *fine* — 14
- 1018 The Adoration; Flight into Egypt; The Marriage at Canaan, and various Religious Subjects, from eminent Italian painters — — 8
- 1019 Four Times of the Day; The Four Seasons, from Goltzius, *not in Bartsch; two others not described by him*, &c. 16
- 1020 Diana surprised by Actæon; Andromeda exposed to the Monster, after Goltzius; The Parable of the Prodigal Son, a set of four, &c. — 8
- 1021 The Marriage of Cupid and Psyche; The Loves of the Gods; Mars and Venus; Jupiter and Danae, &c. 8
- 1022 Portrait of a Man Writing, Ships in the distance, *fine proof, by Theodore Matham*; Views of Nyenroy and Heusdon, and the Descent from the Cross, after Gerard Leyden, by the same; various by Adrian Matham, &c. 7

## WORKS OF JOHN SAENREDAM.

- 1023 Set of six, the History of Adam and Eve, after Bloemart; Eve tempting Adam, and Judith and Jael, after Goltzius, *fine* — — 9
- 1024 Lot and his Daughters; Susanna and the Elders; Faith, Hope and Charity, from Goltzius, &c. 7
- 1025 The Nativity, on three sheets, from K. van Mander; Annunciation to the Shepherds, after Bloemart; Vertumnus, and Pomona, *fine*, &c. 6
- 1026 The Three Goddesses, Juno, Venus, and Minerva; and Jupiter, Neptune, and Pluto, with their Wives, after Goltzius, *fine*, &c. — — 8
- 1027 Calisto before Diana; a set of three of Nymphs of Diana, two in each plate; and Perseus saving Andromeda, all from Goltzius, *fine* — — 5

- 1028 A set of three, the Deities Minerva, Juno, and Venus, seated in the Clouds, in ovals, after Goltzius, *very fine, and among the best of the master's works* — 3
- 1029 Bacchus, Venus, and Ceres, a set of three, with their Attributes; and the union of the same — 4
- 1030 The Three Deities, Ceres, Venus, and Bacchus, whole length figures, receiving the worship of their Votaries, from Goltzius, *very fine* — — 3
- 1031 The Seven Planets, with the employments of persons under their influence; from the same, *ditto* — 7
- 1032 The Three Kinds of Marriage; and the Four Seasons represented by Children, *ditto* — 7
- 1033 The Five Senses; Mars and Venus, &c. *fine* 7
- 1034 The Four Times of the Day; The Cave of Plato; and a subject on the Folly of Youth in rejecting the advice of Old Age — — 6
- 1035 A long frieze, on several sheets, of the subject of Niobe; Venus and Juno, *not in Bartsch, &c.* 5

### WORKS OF JOHN MULLER.

- 1036 The Creation of the World, represented allegorically, in circles, after HENRY GOLTZIUS, PROOFS, *very fine* 7
- 1037 The Feast of Belshazzar, BRILLIANT, and the Nativity, both from the designs of Muller — 2
- 1038 Death of Abel, *very fine*; Lot and his Daughters; The Holy Family, &c. — — 4
- 1039 The Baptism of Christ; The Crucifixion; Ecce Homo, &c. 9
- 1040 THE RAISING OF LAZARUS, *beautiful proof before any letters, and with the foot of Lazarus left unfinished* 1
- 1041 The Martyrdom of St. Sebastian, arched, FINE PROOF BEFORE ANY LETTERS — — 1
- 1042 Hercules destroying the Hydra; Mercury and Venus; Bacchus and Ceres, &c. *fine* — 4
- 1043 Cupid and Psyche; Orion on a Dolphin; large Heads of the Philosophers, Chilon and Harpocrates, *fine*, &c. 5
- 1044 Fortune distributing her Gifts, long plate on two sheets, PROOF BEFORE THE LETTERS, AND PRIOR TO THE SKY ON THE LEFT BEING FINISHED 1
- 1045 Perseus armed by Minerva and Mercury; the Apotheosis of the Arts; Bellona accompanying the Army of the Emperor Mathias, large plates, after Spränger, *fine* 3

- 1046 The Statue of the Roman Soldier carrying off the Sabine Woman, in three different positions; Cleopatra applying the Asp; Statues of Apollo and Minerva, *proofs, not described by Bartsch*, &c. — 7

### WORKS OF JAMES DE GHEYN.

- 1047 A set of twelve, the Chiefs of the Jewish Tribes, after Van Mander; The Annunciation, from Bloemart, &c. 20  
 1048 A set of the Passion, in thirteen pieces; The Crucifixion, after V. Broeck; Perseus and Andromeda, &c. 24  
 1049 Christ and the Twelve Apostles, &c. whole length figures; The Four Evangelists, in circles, *fine* 18  
 1050 Actæon discovering Diana; The Dance of the Prodigal; Celestial Glory, or Seventh Heaven; and the Witches, a Scene of Diablerie, &c. — 5  
 1051 The various Vicissitudes of Life, a set of nine; Vanity, two different; The Gypsy Fortune-teller, &c. 20  
 1052 Set of Equestrian Figures shewing the different Military Exercises; two other sets of Masquerade Figures, &c. 41  
 1053 A set of twelve whole length figures in Military Costume, *very fine*; and a small oval Portrait of a Man, with a *proof* of the same — 14

### WORKS OF RAFFAELLE MORGHEN.

*Continued from page 73.*

- 1054 Daphne and Cupid; and the companion, *with an etching of the last*; and the Three Ages, after Gerard 4  
 1055 THESEUS VANQUISHING THE CENTAUR, AFTER CANOVA, BEAUTIFUL PROOF, VERY RARE — 1  
 1056 Angelica and Medora, after Mattini, FINE PROOF, *with the etching* — — 2  
 1057 Poetry and Painting, after Hamilton; and the Portrait of Lady Hamilton as the Comic Muse, *fine* — 3  
 1058 Esculapius and Hygæia, from the antique, PROOF; Magdalen, after Guido, small, *very rare*; and the Marriage of Germanicus and Agrippina, from Del Frate, *also rare* 3  
 1059 APOLLO AND THE MUSES ON MOUNT PARNASSUS, AFTER R. MENGs, FINE PROOF BEFORE ANY LETTERS 1



1060	DIANA AND HER NYMPHS, AFTER DOMENICHINO, (COMPANION TO THE LAST), FINE PROOF BEFORE LETTERS	1
1061	The Aurora, after Guido, FINE IMPRESSION ON INDIA PAPER	1
1062	THE AURORA, BEAUTIFUL PROOF BEFORE THE LETTERS	1
1063	The Aurora, and Mount Parnassus, ETCHINGS, EXTREMELY RARE	2
1064	Charity, after Correggio, BEAUTIFUL PROOF	1
1065	THEOLOGY; POETRY; PHILOSOPHY; AND JUSTICE; CIRCLES, AFTER RAFFAELLE, BRILLIANT PROOFS	4
1066	Philosophy and Justice, two of the above set, <i>the etchings</i> , VERY RARE	2
1067	THE MIRACLE OF BOLSENA, FROM THE PICTURE BY RAFFAELLE, IN THE VATICAN, FINE PROOF	1
1068	JURISPRUDENCE, FROM THE SAME, DITTO	1
1069	The Virgin and Child, after Garofalo, PROOF BEFORE LETTERS, <i>and etching</i> ; and the Head of Christ, from Leonardo da Vinci, PROOF	3
1070	The Virgin, Infant, and St. John, after Andrea del Sarto, PROOF BEFORE LETTERS; and the Head of a Nun, in an oval, <i>with the name of Morghen only, private plate</i> , RARE	2
1071	Salvator Mundi, after Carlo Dolci, FINE PROOF ON INDIA PAPER; and the Magdalen, with a Cup, from the same, PROOF	2
1072	Salvator Mundi, AN UNIQUE PROOF, with the inscription " <i>Prova unica per la Raccolta dei SSiggi. Artaria di Mannheim</i> ," engraved on the plate	1
1073	SALVATOR MUNDI, BEAUTIFUL PROOF, BEFORE THE BORDER, AND WITH THE CROSS LEFT WHITE, EXTREMELY RARE	1
1074	The Virgin and Infant Christ, small oval, from L. Caracci, PROOF; and small Head of Christ, the companion, after C. Dolci, PROOF BEFORE THE ARTISTS' NAMES	2
1075	The same pair, PROOFS BEFORE THE BORDERS, EXTREMELY RARE; and the Virgin and Child, BEAUTIFUL FINISHED PROOF ON INDIA PAPER	3
1076	THE NATIVITY, AFTER RAFFAELLE MENGES, FINE PROOF	1
1077	THE HOLY FAMILY, AFTER RUBENS, PROOF, VERY FINE	1
1078	The Rest in Egypt; and the Dance of the Seasons, both after N. Poussin, <i>fine impressions</i>	2
1079	THE REST IN EGYPT, A BRILLIANT PROOF	1
1080	THE DANCE OF THE SEASONS, DITTO	1

1081	The Dance of the Seasons ; and the Holy Family, after Rubens, ETCHINGS, VERY RARE	—	2
1082	St. John in the Wilderness, whole length, after Guido, <i>very fine</i>	—	1
1083	Mary Magdalen praying, after Murillo, <i>ditto</i>	—	1
1084	St. John, and the Magdalen, the etchings, BOTH VERY RARE	—	2
1085	THE MAGDALEN, AFTER MURILLO, BRILLIANT PROOF BEFORE ANY LETTERS	—	1
1086	Christ in the Garden, " Noli me tangere," after Baroccio, <i>very fine</i> , and the etching, <i>rare</i>	—	2
1087	Lot and his Daughters, after Guercino, <i>fine</i>	—	1
1088	The Holy Family, after Andrea del Sarto, called " La Madonna del Sacco," BEAUTIFUL PROOF, BEFORE THE NAME OF THE ARTISTS	—	1
1089	The same, AN UNIQUE PROOF, <i>with an engraved inscription by R. Morghen presenting it to General Manfredini</i>		1
1090	The Madonna and Child, after Titian, " Parce somnum rumpere," FINE PROOF ON INDIA PAPER	—	1
1091	THE SAME, A BEAUTIFUL PROOF BEFORE ANY LETTERS		1
1092	La Madonna della Seggiola, after Raphael, <i>first address, very fine</i>	—	1
1093	La Madonna della Seggiola, <i>first address</i> , ON INDIA PAPER, <i>ditto</i>	—	1
1094	The same ; and the Virgin and Child, after Titian, THE ETCHINGS, VERY RARE	—	2
1095	La Madonna della Seggiola, <i>the etching of the first plate, EXTREMELY RARE, the plate having been destroyed</i>		1
1096	The Virgin, the Infant Christ and St. John, " Mater pulchræ dilectionis," after Raffaëlle, BEAUTIFUL PROOF WITH OPEN LETTERS	—	1
1097	THE SAME, A SUPERB PROOF, WITH THE NAMES OF THE ARTISTS ONLY	—	1
1098	ANOTHER PROOF, IN THE SAME STATE, EQUALLY FINE, ON INDIA PAPER	—	1
1099	The same ; and La Madonna del Sacco, ETCHINGS, VERY RARE	—	2
1100	THE TRANSFIGURATION, THE FIRST PLATE, BY RAPHAEL AND ANTONIO MORGHEN, FINE PROOF		1
1101	THE SAME, A BRILLIANT PROOF BEFORE THE NAMES OF THE ARTISTS	—	1

- 1102 THE TRANSFIGURATION, THE SECOND PLATE, ENGRAVED ENTIRELY BY R. MORGHEN, BEAUTIFUL PROOF WITH OPEN LETTERS — 1
- 1103 THE SAME, A SUPERB PROOF BEFORE ANY LETTERS, AND WITH THE BOOK WHITE 1
- 1104 THE TRANSFIGURATION, ETCHINGS OF THE FIRST AND SECOND PLATES, VERY RARE — 2
- 1105 THE LAST SUPPER, AFTER LEONARDO DA VINCI, A BBILLIANT IMPRESSION ON INDIA PAPER 1
- 1106 THE LAST SUPPER, A SUPERB PROOF 1
- 1107 THE LAST SUPPER, A PROOF IN AN EARLY STATE, WITH THE NAMES OF THE ARTISTS ONLY, WITH THE WHITE PLATE, BUT LESS FINISHED IN THE BACKGROUND, AND SOME OTHER PARTS; PERHAPS UNIQUE IN THIS STATE — — 1
- 1108 THE LAST SUPPER, THE ETCHING, WITH THE HEAD OF ONE APOSTLE NEARLY FINISHED; EXCEEDINGLY RARE — — 1
- 1109 THE LAST SUPPER, THE ORIGINAL TRACING MADE FOR THE PURPOSE OF TRANSFERRING THE DESIGN TO COPPER, VERY CURIOUS, AND OF COURSE UNIQUE 1

— — — — —

- 1110 Three portfolios, half-bound green morocco, with holland wrappers, measuring 23 in. by 19 in., lettered FLEMISH SCHOOL, vol. 13, 14, 15 — 3
- 1111 A large portfolio, without leaves, measuring 39 in. by 25 in., bound in russia, with rich tooling, &c. lettered "RAFFAELLE MORGHEN," vol. 1. — — 1
- 1112 A ditto ditto, lettered "RAFFAELLE MORGHEN," vol. 2 — — 1
- 1113 A large portfolio, half-bound green morocco, with holland wrappers, measuring 38 in. by 28 in. — 1

*End of the Eighth Day's Sale,*

AND OF THE FIRST PORTION.



THE SECOND AND THIRD PORTIONS of this Sale, which will take place BETWEEN THE FIRST WEEK in June and the 10th of July, 1834, of which Catalogues are now preparing, and will be ready for delivery on the 5th of MAY, will consist of the Works of REMBRANDT, among which will be found many Prints of extreme rarity, and beauty of impression.

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